THE DREAM OF LATINITY

SOMNIUM LATINITATIS

A Latin Textbook

PHILIP THIBODEAU

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Preface

WHAT IS THIS BOOK?

This book is a grammar-based introduction to the Latin language which doubles as an introduction to Roman literature and society. It differs in several important respects from other common Latin textbooks. The most significant difference is that it exists primarily as a Microsoft Word document. Its status as such has several implications. It can be distributed at no cost; anyone can revise or rewrite parts of it to suit their own needs; and it can easily be manipulated in a classroom setting on a projector, or over a remote platform. Those who prefer a physical text can still have it printed and bound at a reasonable cost.

Another distinctive feature of this book is that it is written as a didactic novel. It is structured as a series of 36 time-travel adventures into the world of ancient Rome. Its main character, Latinitas, was inspired by Lady Philosophy in Boethius' *Consolation of Philosophy*; her instruction touches on history, philosophy, and literature, but focuses primarily on Latin grammar. It features a narrator, of undefined gender, who is a composite, more or less, of all the students I have ever taught. It even has a plot (albeit a rather jejune one) involving the meaning of a Latin phrase the narrator hears in a vision at the start of the story.

Some of the ways in which it presents Latin grammar are worth noting at the outset. For instance, I have replaced the terms 1st, 2nd, 3rd, 4th, and 3rd-io Conjugation with what I feel are the more descriptive labels A-Verbs, E-Verbs, I-Verbs, Long I-Verbs, and Mixed I-Verbs. So-called 1st, 2nd, 3rd, 4th, and 5th Declension Nouns have become A-Nouns, UO-Nouns, EI-Nouns, U-Nouns, and E-Nouns. I present the noun cases in an order commonly used in the UK – Nominative, Accusative, Genitive, Dative, and Ablative; this order allows endings with identical spellings to be juxtaposed in the sequence more often. In general I have been sparing with introducing minor grammatical rules, assuming that students can learn about things like the genitive of price in intermediate-level courses. The vocabulary to be memorized is limited to about 20 new words per chapter, most drawn from lists of the 1,000 or so most common Latin words.

This is a textbook written for adults. I advert to matters of sexuality and violence at various junctures and present them in a fairly forthright manner. Enslaved persons make frequent appearances in the narrative, sometimes as anonymous figures working in the background, sometimes as featured authors. I have tried to evoke some of the sensations of weirdness and disorientation that travel to a foreign place can entail. The comic and the tragic frequently rub elbows, just as they do in real life.

DIRECTIONS FOR USE BY INDIVIDUAL LEARNERS

If you intend to use this book to learn Latin, first acquire a notebook. Divide it into three sections, of at least 75 pages each. Label the first one 'Grammar and Forms', the second 'Compositions', the third, 'Vocabulary'. As you read, you will come upon names and terms marked in **boldface**; copy these into 'Grammar and Forms', and provide a definition, either writing out the text or putting it in your own words.

When you encounter the name of an ancient author in boldface, like **Plautus** or **Cato Maior**, write down some details that will help you remember who they are.

When you encounter material in the text that is in boldface or indented or followed by numbers or letters in superscript – items that look like the following sentences – please add them to your notebook:

Words in the narrative in boldface go in 'Grammar and Forms', along with their definitions. Text in the narrative with superscript letters [(A)] or in *ITALICIZED ALL CAPS* also goes in 'Grammar and Forms'.

Indented text in blue type, with superscript numbers, goes in 'Compositions'. [(2)]

Indented words in boldface followed by a big space go in 'Vocabulary'.

It is a good idea to alphabetize your vocabulary, which means lettering the pages in advance. Different letters will require different numbers of pages. If you reserve 65 pages for vocabulary, each letter should be given approximately the following number of pages:

A 7, B 1, C 8, D 4, E 3, F 2, G 1, H 1, I 5, K 1, L 3, M 3, N 1, O 2, P 7, Q 1, R 3, S 6, T 3, U 1, V 1, XYZ 1

For more on the importance of keeping a notebook, see the introduction to the book, the *Vade Mecum*.

CLASSROOM USE: ONE METHOD

This book was originally written for use at Brooklyn College in the courses Latin 1 and Latin 2, which fill the college's language requirement and are also a prerequisite for the major. The class meets in 75-minute sessions twice a week for 14 weeks, followed by a final day. During the initial trial-run for the book we aimed to cover most of the material in the book over the course of two semesters.

The material in Vade Mecum was presented on the first day of class. After that we followed a cycle of New Chapter, New Chapter, and Review Day (which I called *Lusus*).

On the days that we covered new chapters, students were required to take notes on the grammar, enter the new vocabulary into the vocabulary section of their notebooks, and translate about 15 of the approximately 20 sentences in each chapter for homework. They were to take photos of their sentences and submit them to me before each class began. During each class, we would first go over the new vocabulary, with comment on grammar and English derivatives. Next we would play Pictionary with the vocabulary briefly using pictures the students drew. After that we would go over the new forms and grammar with examples.

In the last half of class we would carefully go over the sentences for translation. The students had already submitted photos of their initial translation sentences; when we went over them, they were to correct any mistakes they had made, to make sure that their notebooks contained perfectly correct translations. The incentive for attention to the corrections was that one-half of the Midterm (which was open-book and open-notebook) involved translating a selection of these blue sentences. The same sentences were presented on the exam, but with the direction of translation reversed, i.e. English to Latin became Latin to English. The idea is that if the students paid careful attention during the daily work, it would be easy for them to get an A on the Midterm. The other half of the Midterm covered the reproduction of forms – declensions and conjugations, in the traditional manner. The Final Exam was just like the Midterm, but covered material from the entire course.

On *Lusus* days students were required to do translations of the ~10 sentences from the two chapters that we had not gone over yet. We would go over at least some of the authentic text selections on this day at the end of class. The first half of class was devoted to grammar review, a word-form recognition game, and any items of grammar that we did not cover on the previous two days. As part of their homework for the day,

students also had to submit a voice recording of them reading aloud one of the authentic Latin passages from the previous two chapters.

Finally, at the end of the semester students were required to show me that they had completed their notetaking for individual chapters and their vocabulary.

These classes were at first taught remotely. When we returned to in-person teaching, we followed the same general schedule and method, with quizzes on review days.

HOW TO ALTER THE TEXT

This text is being released with a Creative Commons license that allows users to modify its contents as they see fit, provided that credit is given to myself as the original author, and that all subsequent uses of the text remain non-commercial. Thus, whether you are a teacher or a learner, you should feel free to modify the text. Unclear explanations can be made more clear; unhelpful translation sentences can be made more helpful; bad jokes can be replaced with funny ones. Speakers of British English may wish to restore the u's to 'color' and suchlike. Chapters can be expanded or, within certain limits, shortened. Images can be added and the formatting of the text changed. You may replace my A-Verb and A-Noun terminology with the more common 1st Conjugation and 1st Declension jargon, if you wish.

A few caveats need to be made, however. The order of noun cases cannot be altered unless one is willing to rewrite the first quarter or so of the textbook from the ground up. Moving the introduction of new grammar rules to earlier or later chapters is possible in theory but would likewise require a great deal of rewriting. One can replace the literary excepts I have provided with other ones, but bear in mind that the vocabulary in each chapter was selected with an eye to the chapter readings; also, the storyline of each chapter often interacts with the narrative of the texts in an essential way. I would advise against making major changes of this sort until one has gone through the whole textbook carefully a few times.

If you wish to share a Modified version of this text with students or colleagues, please indicate your name and the date of the revision on the title page. This will prevent confusion if different versions of this text end up being circulated on the internet.

HOW TO INSTALL IMAGES

There is a blank page between each chapter, which can be left blank, cut, or used as a place to insert images. Simply click on the page, click 'Insert Picture' from the bar, and

choose an image file that you like. Once you have done so, right click on the image and select 'Wrap Text Tight'; you can then move the image around and resize it to taste. The same method can also be used to insert images into the text of each chapter. Bear in mind that adding large number of images can cause the file for the book to become very large, 50MB or more – too large to send as an email attachment, for example. Caption your images.

Always give credit to the source by filling out the relevant section of Image Credits at the end of the book, or in the caption.

Only use images that you have permission to use. On Google you can find such images by searching for e.g. 'Rome', then clicking on 'Tools', then 'Usage Rights', and then 'Creative Commons licenses'. Wikipedia is an excellent source for illustrations, since, as a general rule, all the images in its articles are available under a Creative Commons license.

PAGINATION

Teachers would be well advised to share a PDF version of the text with students and to refer to the page numbers in that document throughout the semester. The reason is that even minor modifications to the Word file can alter the pagination and create confusion. When I teach a chapter in class, I often copy the text into a 'dummy' file which I can alter and manipulate freely, and later save, to create a record of what we did in class.

If you click on the page numbers in the Table of Contents of this text, the action should take you to the first page of the chapter in question. This feature only works in the Word document version.

LEARNING GOALS

One aim of this book is to introduce students to the history of late Republican and Imperial Rome through a series of vignettes that allude to or introduce famous historical actors and explicate some of the reasons for their fame or infamy.

A second aim for the book is sketch out the social and cultural history of the Roman world, which it does by describing the ordinary people and places that the narrator encounters during each time-travel visit.

A third aim is to provide students with a thumbnail portrait of some well-known (and a few less well-known) Latin writers, and a sense of the subjects they wrote about, based on a reading of bits of representative texts.

As for language learning, the main goal here is to provide students with what I call 'Loeb literacy' (or '*Budé* literacy, for those in the francophone world). After completing the book, students should be able to recognize the Latin roots of many English words and understand how core elements of Latin grammar work. In addition, they should be able to look at a Loeb translation and see how the Latin on the left hand page corresponds to the English on the right; they should also know how to use a dictionary and possess most of the basic skills required for independent translation. Students who choose not to study Latin further will thus have had some experience reading notable authors in the original. Those who go on to further study will be able to build on this foundation by expanding their vocabulary and studying individual authors in greater depth. Both groups of students will also have learned many striking things about Roman culture, history, politics, and literature from the little narratives in each *Explōrātiō* that, hopefully, will linger in the mind.

ACKNOWLEDGMENTS

I would like to extend my deep thanks to Niles Marthone for going over the opening chapters of this book with great care and helping to get this project off the ground; Niles also compiled the English-to-Latin vocabulary list. Equally deep thanks goes to Carly Zerbe, who compiled a list of common errors students were making in their translations of sentences and offered many invaluable suggestions for improving the presentation of the book, with an eye to making it easier for students to get their translations right the first time. In addition, Diana Zheng created a version of this book with improved formatting while working with me as part of Brooklyn College's Mellon Transfer Student Research Program.

I am very grateful to those students who took Latin 1 and 2 with me during the first years of the Covid pandemic, 2020/2021, and 2021/2022, and made use of this textbook. Special thanks goes to those who gave me ideas for improvements or uncovered typos or errors, especially Daniela Alba, Victoria Factor, Vasile Gologez, Natalie Hernandez, Casey Markus, Ari Pewzner, Kyle Aaron Reese, Patrick Boyd Richardson, and Una Smithsimon.

From the beginning my colleagues at Brooklyn College had a faith in the viability of this experiment for which I am profoundly grateful. I would offer special thanks to my fellow instructors Sebastian Anderson and Brian Sowers, who test-drove this book in

the second year of its existence with their own Latin students and gave me many helpful ideas for changes.

Finally, I would like to recognize my partner Jill Kelly, a brilliant teacher who I was fortunate enough to be able to discuss various pedagogical conundrums with while we took our evening walks around the neighborhood.

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May 2022

There are words addressed to our condition, which, if we could hear and understand them, would be more salutary to our lives than the dawn.

(H. D. Thoreau, approximately)

VADE MECUM
Come with Me

The Latin Alphabet
Pronunciation

On the third day of my quarantine, as I lay in bed at night with a cough, difficulty breathing, fever, and no sense of taste or smell, I heard, or thought I heard, the door of my apartment swing open. From time to time I had had hallucinations of visitors entering my room, weird but harmless ghosts, so I kept still beneath the covers, feeling invisible. Footsteps sounded in the kitchen, stopped, and resumed. A cabinet door opened; someone turned the faucet on and ran the water for a very long time, the way you do to bring cold water up from pipes deep underground. A cork popped, liquid filled a glass, and then the steps I heard were inside my room.

The woman at my bedside was both very old and very young. Without saying a word she held the glass to my mouth. What I swallowed was sharp and fragrant, like wine with hints of herbs, citrus, and the sea. My attention was then drawn by a light; outside my window the sky was growing brighter. The dark violet of early dawn turned to day, then day brightened suddenly to noon, a deep sapphire cut by the rays of a blazing sun. Voices streamed in from outside, like a wind, a chorus of sounds: old women exchanging words with old men, people boasting, praying, threatening, muttering, meditating, singing at their work, young women shouting, whispering, calling to their friends, teenage boys chattering, rippling into laughter, little children running and screaming in excitement. The voices rose and fell in waves, stood apart and blended together, articulated contrasts, and fused into one.

It was the most beautiful thing I had ever heard.

One voice stood out from the rest. It was a child's voice, though whether it was a boy's or a girl's, I couldn't say. It kept calling me, saying my name three times, three times, and three times again. My name is a common one but when pronounced by the child it sounded like an angel's nursery rhyme. The child stopped below my window, just out of sight, and shouted something to me with great urgency, a long sentence in a language I did not understand. Was the child in trouble? Was there something I needed to do? Or did it have something to say, or to report? I thought if I could see the child's face it would help me understand, but when I sat up, the vision shattered, the darkness of the night rushed back, and the voices all disappeared.

My visitor was sitting in the corner of my bedroom, on the edge of a large chair, lit by a streetlight. She appeared elderly and very short. Her white hair was in a bun, but a few locks of thin hair spiralled over her temples. If you told me she was French or Spanish or Jewish or Lebanese, Romanian or Turkish or Greek, Libyan or Tunisian or Egyptian, I would have believed you. In hindsight I realized who she most reminded me of. Every day, the grandmother of the owner of the Italian market in my city visits his store to make an inspection. She argues and jokes with the staff, shakes her finger at them and gives out hugs, making them all more alert and more generous. My visitor bore a strong resemblance to her, only with wider, darker eyes – eyes that had been places, had seen many cities, and known the minds of many men and women.

"Thank you." I said to her, setting the glass down. My thoughts were lucid and for the first time in days, I felt there was a center to my person. With more force in my voice I repeated: "Thank you. Who are you?"

"I am… Who am I? Not nobody; I used to be somebody. I used to be the life of a community, of a people who lived between the mountains and the Mediterranean sea. For thousands of years those people knew me and I brought them together; even when they fought – and how they fought! – I brought them together. Now I am retired; only a few persons know me. Even my sons and daughters rarely visit now. Perhaps they no longer know who I am? I look different, I have certainly changed, but only in the ways all people change as they age; I am still the same in my heart, right here. My name is Latinitas. Lah-TEE-nee-tahs." She put stress on the *ti*. "Some call me Latinity."

"That crowd of people – did you hear those voices outside?"

"Did they sound like this?" And she mimicked them, perfectly.

"Yes!"

"Those were the people I was talking about; they were my people, speaking their language, Latin."

"Latin," I repeated. "It's a hard language. Do you speak it? Do you know it?"

"Yes!" she laughed.

"You must be very smart."

"I'll tell you what, dear. I grew up in a very large family that lived in small villages near a river in Italy called the Tiber about three thousand years ago. We raised pigs and grew barley, wove cloth out of wool thread, quarried stone, dug ditches, made war, and loved. Some of us learned how to read and write, but hundreds of years would pass before any scholars or teachers came to live with us. Of course I am smart; but not smart like you think. Smart like every human being who can pay attention is smart. *Prūdēns*, is what we call it."

"Do you know what that child was saying?"

"What child?"

"The child at the window."

"If you saw something or heard something, only you saw it. I was sitting here, waiting in the dark for you to come around. The wine" – she held up the bottle – "it's good, isn't it? Good old stuff."

"The child was saying something to me, like…" A string of babble came out of my mouth.

She looked at me and raised an eyebrow.

"You know the language," I said pointedly. "Can you teach me enough to understand what I heard?"

"Maybe. I can teach, but it's not easy to learn."

"You said it was easy; you said, anyone who can pay attention can learn it."

"It's easy for a *child*, who has parents to take her around and point to things and say their names and teach her with care all the hours of the waking day; a child who lives in the world the language is meant to describe. It would be easier if you too were still a child and your mind still soaked things up like a sponge. Even so, it would take time, and you would be speaking like a toddler for several years. But now look at you: you are older, and your brain is packed full of things already, and you live in a world" – she pointed to my computer – "that is nothing like the world that Latin was built to describe. Besides: you are still very sick."

"Your drink made me feel better."

"Because it was a good vintage you drank, a very old one. But wait half an hour, and the effects, mostly, will be gone."

"So is there a book I can read that will teach me? When I'm feeling better?"

"No. You can't learn a language by *reading* a book. Reading is for entertainment. How many things do you remember from the last book you *read*? Name seven words you learned! Recite the bits you learned by heart!" And she crossed her arms.

"Ah." She calmed down. "You have always been so nice to my son. You bring his store so much business. Here…" She reached into her bag. "A gift. There is only one kind of book that will help you learn a language. This. Open it."

I took the book she presented to me. I thought I would see pages full of rules and instructions, like a textbook. But every single page – from beginning to end – was completely blank.

"What's this? There's nothing here."

"It's what you need: paper. To write on. It's not a book, because you have not written it yet. To learn, *you* will have to write it, and write it yourself. *I* will tell you what to write, what to put on the pages, every word even; but the work of writing by hand – that is yours. As you write, you will teach yourself; each time you return to it, you will teach yourself more. It will become your second brain, for a while, since your first brain is full; and then, with practice, your first brain will make a copy of it. When the book is done, and your brain has made its copy, you will have learned enough of the language that you can begin to understand that voice that you heard, whatever it was saying. Ok?"

I took one more drink of the wine and water. Once again it stirred my spirits, but the sky remained dark, the night punctuated by a distant siren.

"Alright." I squinted at the lamp as I reached for a pen. "Alright. Tell me what I should write. I want to see what it's like. Show me."

"It's not so easy. *Dī immortālēs*! Call on the immortal gods for strength first! But you don't even know how to do that correctly. So I'll offer you this advice. If I talk too fast, stop me, and I will repeat what I said and let you catch up. If you find it hard, drink some more, and wait until your feel ready again. When the glass is empty and your focus fades away, we will have to stop. It's only wine and water, not a cure. There is no magic for the body in this world, only magic for the soul. But we can start again, another day, and carry on the day after that, and the day after that, until the book is full."

"Are you ready?"

All language is divided into sounds. The smallest sounds are represented by letters. All the letters together form an alphabet. The Latin alphabet was borrowed from the Greek alphabet, just as the Greek alphabet was borrowed from the alphabet of the Phoenicians, who lived in what today is the country of Lebanon."

"The original Latin alphabet only had capital letters. There were 23 letters, like this…"

– she inscribed them carefully into the air –

A B C D E F G H I K L M N
O P Q R S T V X Y Z (A)

"There was no letter J, no letter W, and no letter U. Modern printers use capital letters and lower-case letters to print Latin. They also use the letter U. This was added in the 1300's, to indicate the vowel sound 'oo'."

Remind me what that is, I said. A vowel?

"A **Vowel** is a sound made with your mouth open and fixed. Vowels you can sing, like 'o': ooooo. There are six vowels in Latin. Each vowel comes in two kinds: short, and long. The short vowels are pronounced the way Spanish and Italian speakers pronounce their vowels. The long vowels of Latin were pronounced the same way, but were held a fraction of a second longer. In books for beginners, long vowels have a line called a **Long Mark** over them."

Short vowels sound like: (B)		Long vowels sound like: (C)	
a A	AH	ā Ā	AHHH
e E	AY	ē Ē	AYYY
i I	EE	ī Ī	EEEE
o O	OH	ō Ō	OHHH
u U	OO	ū Ū	OOOO
y Y	EE	y Y	EEEE

"The vowel y Y is used for Greek words and pronounced like Latin *i*."

"Now, two short vowels can combine to make a Diphthong."

I repeated the word: 'Diff-thong'.

"Spelled d-i-p-h-t-h-o-n-g. A **Diphthong** is the sound made by two vowels that blend together. There are five diphthongs in Latin. They sound like this:"

The Diphthongs (D)

ae	like EYE
au	like OW
ei	like AY
eu	like AY-OO
oe	like OY
ui	like WEE

"The other letters in the alphabet are **Consonants**. A consonant is a sound formed with some part of your mouth fully or partly closed. Most consonants have a similar pronunciation in Latin and English. After I give the sound for each letter, say the Latin word:"

Latin Consonants, Pronunciation [E]

Letter	Latin word	Pronounciation	
B as in	bau	BOW	"That's the sound a dog makes."
C as in	cēdō	KAY doh	"I yield. Always pronounce like 'k', unless it's Church Latin."
D as in	doceō	DOH kay oh	"I teach."
F as in	fac	FAHK	"Make!"
G as in	gaudē	GOW day	"Rejoice!"
H as in	hoc	HOHK	"This thing."
I as in	iam	YAHM	"Already… An 'i' at the start of a word before another vowel is pronounced as a consonant, 'y'."
K as in	kalends	KAH layndz	"The first day of the month."
L as in	laudā	LOW dah	"Praise!"
M as in	mihi	MEE hee	"To me."
N as in	nōn	NOHN	"Not."
P as in	placēbō	plah KAY boh	"I will please."
Q as in	quid?	QUEED	"What?"
R as in	rogābō	Roh GAH boh	"I will ask. Pronounce your 'r' lightly, like in Spanish or Italian."
S as in	sum	SOOM	"I am."
T as in	taceō	TAH kay oh	"I am silent."
V as in	vidēbam	wee DAY bahm	"I saw. Always pronounce Latin 'v' like 'w', unless it is Church Latin."
X as in	Xerxēs	KSAYR ksayz	"The Persian king."
Z as in	Zephyrus	ZAY feer oos	"That's the ancient name of the west wind."

"The consonant *q* is always followed by *u*, like in English, and the combination is pronounced like it is in English, too: *quaerō*, KWEYE roh, 'I seek'."

"Latin also has three pairs of consonants that are only used to represent Greek words."

The Greek consonant pairs: [F]

PH as in	philosophia	'Fee loh SOH fee ah: philosophy'
TH as in	theologia	'Thay oh LOH gee ah: theology'
CH as in	Chīrōn	'KEE rohn: the wisest of the Centaurs'"

"Now that you have that all written down, write down the Latin numbers, which are represented by capital letters like this:"

Roman Numbers [G]
I is one
V is five
X is ten
L is fifty
C is one-hundred
D is five-hundred
M is a thousand

To read a Latin number, simply add up the parts, which go from the largest to the smallest, left to right. However, if a smaller unit comes *before* a larger unit, to its left, the smaller unit has to be subtracted from it. This is how the math works."

She wrote some examples in the air with her finger:

VII is… 5 plus 1 plus 1, or 7 [H]
IV is… 5 minus 1, or 4
XXI is… 10 plus 10 plus 1, or 21
XL is… 50 minus 10, or 40

"There is one more thing."

"English words have stresses in different parts, like this: BUBble. InFECtion. SUPerman."

"Latin has stresses too. To learn where the stress goes, first pronounce a word, and count how many vowel sounds or diphthongs are in it. This is the number of **Syllables** it contains."

"When there is just one syllable, that vowel or diphthong gets the stress – very simple. When there are two syllables, the first one always gets the stress, like BUBble – very simple:"

One syllable: it gets stressed (H)

quis	QUEES	who?
et	AYT	and
mors	MOHRS	death

Two syllables: the first gets stressed (I)

salvē	SAHL way	hello!
ūnus	OO noos	one
morbus	MOHR boos	disease
eae	AY eye"	they

"When there are three or more syllables, look at the second-to-last syllable. If it has a long vowel, a diphthong, or a short vowel plus two consonants, it is stressed like 'inFECtion' in English."

Second-to-last syllable has a long vowel, a diphthong, or a short vowel plus two consonants: (J)

erāmus	ay RAH moos (*ā* is a long vowel)	we were
habēre	hah BAY ray	to have
incautus	een KOW toos (*au* a diphthong)	incautious
adūlescēns	ah doo LEHS kayns (*s* and *c*)	young man
vendidisse	wayn dee DEES say"	to have sold

"If the second-to-last vowel is a short, followed by ONE consonant or another vowel, the emphasis moves back to the third-to-last syllable. Pronounce it like SUPerman:"

Second-to-last is short followed by vowel: (K)

audiō	OW dee oh	I hear
patria	PAHT ree ah	country
negōtium	nay GOH tee oom	business

Second-to-last is short followed by one consonant: (L)

erimus	AY ree moos	we will be
crēdidī	CRAY dee dee	I believed
geminī	GAY mee nee"	twins

"Now practice. Read this poem. If you read all of this out loud three times, I will return tomorrow, and we will go on an *explōrātiō*, an adventure."

And she left. Through my window I saw her walking down the street. Outside she seemed much taller. As she approached the corner, she had grown so much that she appeared just as tall as some of the buildings. She got larger and larger the further away she was, until at last, even though her feet were still on the ground, her head appeared to brush the sky.

I was fading now. I read the poem she gave me out loud, but before I could finish reading it a third time, I fell fast asleep:

Ō quam fēlīx est	OH : QUAHM : FAY leeks : ayst
antidotum sopōris,	ahn TEE doh toom : soh POH rees
quot cūrārum tempestātēs	QUOHT : koo RAH room : tehm pehs TAH tays
sēdat et dolōris!	SAY daht : AYT : doh LOH rees
Dum surrēpit clausīs	DOOM : soor RAY peet : KLOW sees
oculōrum porīs,	oh koo LOR room : POH rees
ipsum gaudiō aequiperat	EEP soom : GOW dee oh : eye QUEE pay raht
dulcēdinī amōris.	dool KAY dee nee : ah MOH rees

1. A Roman mosaic from the Villa Cicerone at Pompeii, showing a street scene with musicians: a woman playing a double reed-pipe (*tibia*), and two men playing castanets (*castaneae*) and a drum (*tympanum*).

Explōrātiō Prīma (I)
Adventure One

Plautus, *Menaechmi*
Pronouns
The Verb *sum*
Predicates
Adjectives
Predicate-First Word Order
Tenses

Campus Martius, Rōma
Mēnsis Martius
M. Fulviō Cn. Manliō Vulsō cōnsulibus

Campus Martius, Rome
The month of March
Marcus Fulvius and Gnaeus Manlius Vulsus, consuls (189 B.C.E.)

A few days later, Latinitas returned. I had begun to suspect she was a hallucination, or, if she wasn't, that she would never come back because I failed to recite the poem three times like she told me to. Seeing her back in the apartment thus came as a shock to me. But just as I was about to open my mouth she held her finger to her lips and told me to keep silent. Coming closer she whispered, *Salvē*, "hello." She served me another liquid, one with a heavier taste. When I drank it, we were suddenly in a different place and time.

This was the scene. We were perched on top of a set of wooden bleachers facing a wooden stage. A muddy field stretched around us, in the bend of a silty but swift-moving river. Some stray pigs were rooting through piles of trash. The hills around us were covered in mudbrick houses, with a few larger buildings, like small square castles, jutting out here and there. Through an atmosphere hazy with the smoke of cooking fires I could also make out the sloping roofs of temples, supported by capitals and columns.

Before us on the stage there were three actors. They wore masks with wild expressions and struck poses as they spoke. *Ūnus, duō, trēs*, Latinitas said, pointing at them and counting on her fingers; one, two, three. It was not easy to hear – the crowd, both men

and women, was very loud – but I understood the numbers. With a grand sweep of her arm Latinitas began to speak:

"*Ecce, meus populus*, here they are, my people! This is the city of Rome; that, the Tiber river. My birthplace lies not far from here, to the east. We are watching a play, a comedy, called the *Menaechmi*. It's a story of two brothers, identical twins separated at birth. I'll tell you the plot."

"One brother is named Menaechmus, the other, Sosicles. Menaechmus was kidnapped while young and grew up in Greece. Sosicles grew up in their native city, Syracuse, in Sicily, and was given his lost brother's name. Sosicles, a.k.a. Menaechmus, sailed from Syracuse to Greece, accompanied by his slave Messenio, to search for his brother. There Messenio stumbles upon the original Menaechmus without knowing it; he ends up running errands for both men, who he thinks are the same person. *Sed,* but... in the final scene of the play, Messenio finally realizes what is going on: *geminī sunt*, they are twins.

"**Titus Maccius Plautus**," she continued, "is the playwright. Plautus learned his craft while working as a stagehand and serving as an actor before he started writing plays. All of them were comedies; by the time he died, he had written nearly 50 scripts. He was extremely popular and deserved it. I don't care if he only wrote comedies. *Quisquis erat*, whoever he was, he was a good boy, full of good sentences. Don't believe it, my dear, if you don't want to, but we were lovers for a time, in that period of time you call 'the past'."

The actors were in the middle of the revelation scene that formed the climax of the play. I did not understand their lines, although their hand gestures and intonation made the flow of the conversation clear. Later, with Latinitas' help, I made a translation I will share with you. The exchange went something like this. I have given you the Latin so that you can practice pronouncing it. I don't expect you to understand what is being said, any more than she expected me to. But see if you can read the Latin out loud:

MENAECHMUS Hello, young man – you who saved me, whoever you are.
MESSENIO Young man, please say your name for me, if it's no trouble.
MENAECHMUS You've served me so well it's no trouble to obey
your wishes. My name is Menaechmus. SOSICLES Actually that's my name.
MENAECHMUS I'm a Sicilian from Syracuse. SOSICLES My city and country are the same.
MENAECHMUS What am I hearing from you? SOSICLES This, which is fact.

MENAECHMUS Ō adūlescēns, salvē, quī mē servāvistī, quisquis es.
MESSENIO Adūlescēns, quaesō hercle ēloquere tuum mihi nōmen, nisi piget.
MENAECHMUS Nōn edepol ita prōmeruistī dē mē, ut pigeat, quae velīs,
obsequī. mihi est Menaechmō nōmen. SOSICLES Immō edepol mihi.
MENAECHMUS Siculus sum Syrācūsānus. SOSICLES Eadem urbs et patria est mihi.
MENAECHMUS Quid ego ex tē audiō? SOSICLES Hoc quod rēs est.

MESSENIO I do know this man: he's my master.
I'm actually the slave of this man, but I believed myself to be the slave of *him*.
I thought this man was you, I even gave this person trouble –
Please excuse me if I said anything stupid and thoughtless to you.
SOSICLES You seem delirious to me. Don't you remember
coming off the ship with me today? MESSENIO Indeed a fair question to ask:
you're a master. You, look for your slave. Greetings to *you*, sir; goodbye to you.
This man, I say, is Menaechmus.

MESSENIO Nōvī equidem hunc: erus est meus.
ego quidem huius servus sum, sed mē esse huius crēdidī.
ego hunc cēnsēbam tē esse, huic etiam exhibuī negōtium.
quaesō ignoscās sī quid stultē dīxī atque imprūdēns tibi.
SOSICLES Dēlīrāre mihi vidēre: nōn commeministī simul
tē hodiē mēcum exīre ex nāve? MESSENIO Enim vērō aequum postulās.
tū erus es: tū servum quaere. tū salvētō: tū valē.
hunc ego esse aiō Menaechmum.

MENAECHMUS But I'm saying I am. SOSICLES What sort of story is this?
You're Menaechmus? MENAECHMUS I am, I'm telling you, born to my father Moschus.
SOSICLES You were born to my father? MENAECHMUS No, to *my* father, young man.
Your father, I'm not seeking to claim or steal him from you.
MESSENIO Immortal gods! Give me the unhoped-for hope that I suspect;
For unless my mind deceives me, these men are twins, two brothers-by-birth!

MENAECHMUS At ego mē. SOSICLES Quae haec fabula est?
tū es Menaechmus? MENAECHMUS Mē esse dīcō, Moschō prōgnātum patre.
SOSICLES Tūn meō patre es prōgnātus? MENAECHMUS Immō equidem, adūlescēns, meō;
tuum tibi neque occupāre neque praeripere postulō.
MESSENIO Dī immortālēs, spem insperātam date mihi quam suspicor.
nam nisi mē animus fallit, hī sunt geminī germānī duō!

Latinitas interrupted. "What do you say? You think you can understand some of this? *Ō dī atque deae*, o gods and goddesses, come and help us! My friend here knows so little about Latin right now. You have your book? Open it." And I did.

1. Pronouns

"We are going to start with pronouns. **Pronouns** point to people and things without naming them. You will understand what they are from these examples in Latin and English. The first group are called **Singular** pronouns because they point to one person. The second group are called **Plural** pronouns because the point to several persons. Repeat after me:"

Latin and English Pronouns (A)		
Singular		
ego	which means	I
tū		you
is		he
ea		she
id		it
Plural		
nōs	which means	we
vōs		you all
eī		they – male
eae		they – female
ea		they – things

"Ok, what do you know about verbs?"

Verbs, I repeated, hazy about the meaning.

2. The Verb *sum*

"A **Verb** is a word that describes an action. For example, in English: see, give, go, went, consider, prepare, think, teach, explode. So many actions! Some verbs – is, seem, become – also describe states of being."

"Each verb comes in different **Forms**. Forms are the different ways words are pronounced and spelled. Different forms of the same word can have different meanings. See, saw, will see! The same verb, but three different forms, indicating

whether the action took place in the present, the past, or the future. Sometimes the forms are very different: is, were, will be!"

"So let's take the verb 'is'. So useful, the most common verb of all. There is always a pronoun before it in English. Each of these sentences is made of a pronoun followed by the verb 'is' in the correct form."

English Pronouns plus Forms of 'Is'

I am.	We are.
You are.	You all are.
He is.	They are.
She is.	
It is.	

"The **Subject** of a verb performs its action; in English the subject usually comes before the verb. The subject of 'The twins are' is 'The twins'."

"In Latin the verb that corresponds to 'is' in English is called *sum*. Paired with pronouns, its forms look like this." She wrote them in the air with her finger:

Latin Pronouns with forms of *Sum*

ego sum	which means	I am
tū es		you are
is est		he is
ea est		she is
id est		it is
nōs sumus	which means	we are
vōs estis		you all are
eī sunt		they (male) are
eae sunt		they (female) are
ea sunt		they (neuter) are

"Each pronoun has only one verb it can be the subject for. To make this clearer, let me draw you a little chart. Write this down carefully in your notebook, it is very important. These are all the forms of *sum* with their corresponding pronouns:"

The Conjugation of *sum*, Present tense, with Pronouns (B)

	Singular		Plural	
1st Person	ego **sum**	I am	nōs **sumus**	we are
2nd Person	tū **es**	you are	vōs **estis**	you all are
3rd Person	is ea id **est**	he she it is	eī eae ea **sunt**	they are

"When the subject is Singular, then the Verb must be **Singular** in **Number**. When the Subject is Plural, then the verb must be **Plural** in number."

"Verbs and pronouns also come in three different **Persons**. The verbs *sum* and *sumus* are called 1st Person, because only one person or group of people is involved. The verbs *es* and *estis* are called 2nd Person, because two people are involved, you and I (or two groups, you all and us). The verbs *est* and *sunt* are called 3rd Person, because three entities are implied, you and I and she, for example."

"The pronoun and the verb must **Agree**, meaning, they must have the same person and number. A 1st Person Singular pronoun goes with a 1st Person Singular verb, for example. You cannot mix and match."

"The subject of a verb can also be a **Noun**. A noun is the name or label of a thing: Latinitas, Menaechmus, the Romans, love, the boy, the girl, men, women, twins – all nouns. There are as many nouns as there are things in the world you can name. Here are two nouns. Put these in your Vocabulary:"

adūlescēns	young man "Someone in their 20's," she added.
geminī	twins (male)

"When a Noun is the subject of a verb, the verb is in the 3rd person. Since *adūlescēns* is one person, it goes with the 3rd Singular form. Since *geminī* is plural, it goes with the 3rd Plural."

Noun Subjects with 3rd person Verbs (C)

Singular	Plural
Adūlescēns est.	Geminī sunt.
A young man is.	Twins are.

I looked up and asked, twins are what?

3. Predicates

"Ah, an excellent question. To answer that we need predicates. A **Predicate** is a label for the subject of a verb. In English the predicate usually comes *AFTER* the verb. For example: I am *the playwright*. The pig was *our dinner*. The twins are *happy*."

"Now you can translate meaningful sentences. But when you translate, you need to follow a certain Process. Trust the Process! Then internalize it. It will help you."

"First, READ THE LATIN ALOUD."

"Second, LABEL THE SUBJECT, THE VERB, AND THE PREDICATE IN THE LATIN. IDENTIFY THE PERSON AND NUMBER OF THE VERB."

"Third, CHECK THAT YOUR SUBJECT AND YOUR VERB AGREE."

"Fourth, if they agree, TRANSLATE THE WORDS INTO ENGLISH, PUTTING THE SUBJECT FIRST, THEN THE VERB, THEN THE PREDICATE:"

I. Tū es adūlescēns.
II. Tū (subject) es (verb, 2nd singular, present) adūlescēns (predicate).
III. *Tū* agrees with *es*.
IV. You are a young man.

Nōs sumus geminī. (1)
Is est adūlescēns. (2)

"Personal names are nouns and thus can serve as subjects or predicates. Translate these, following the same process:"

Tū es Menaechmus. (3)
Messeniō est adūlescēns. (4)

"Here are seven little words, useful for making sentences, plus a handy phrase. Try to translate the short phrases after each one:"

quoque	too	ego quoque
nōn	not	nōn sum
	"The word *nōn* is normally spoken or written before the verb in Latin."	

quisquis	whoever	quisquis tū es
sed	but	sed nōn ego
et	and	is et ea et id
mihi est nōmen	my name is	mihi est nōmen Messeniō
sum, esse	to be	"We will study *esse* later."

"You can combine any subject with any predicate that makes sense. Follow the Process and translate these English sentences into Latin: Read, Label, Check Agreement, Convert to Latin.

I am Messenio.
I (subj.) am (verb, 1st sing.) Messenio (pred.).
Ego sum Messeniō.

But we too are twins. (5)
And he is Menaechmus, but you are not. (6). "Where in the sentence does 'not' go in Latin?"

4. Adjectives

"The following words, called Adjectives, can also be used as predicates. An **Adjective** is a word that identifies a characteristic of a person or thing. These adjectives have three different forms. They change depending on whether the subject of *sum* is masculine, feminine, or neither – the third option is called **Neuter**, since *neuter* is the Latin word for 'neither', that is, *neither* masculine nor feminine:"

bonus, bona, bonum	good (man), good (woman), good (thing)
malus, mala, malum	bad (man), bad (woman), bad (thing)
ūnus, ūna, ūnum	one (man), one (woman), one (thing)
duō, duae, duō	two (men), two (women), two (things)

"In Latin, all nouns have one of three different **Genders** – the genders are masculine, feminine, and neuter. English has a few gendered pronouns: 'he' and 'she' and 'it', like *is* and *ea* and *id* in Latin. In Latin, 'they' has three different forms, for the three genders: *eī*, they (masculine), *eae*, they (feminine), *ea*, they (neuter)."

"In Latin *THE PREDICATE WILL USUALLY HAVE THE SAME GENDER AS THE SUBJECT* – they will Agree. If you say *Ego sum ūnus*, you are saying, 'I am one man'. It is correct – if you are male; incorrect, if you are not. This simple rule is called **Agreement of Gender**."

"Now show me you understand. Try to translate this: you are good."

I said, *Tū est bonus*.

"But *tū* is a 2nd person singular pronoun. What should the verb be?"

"*Tū es*."

"That's better, but we're not there yet. Who is good?" she asked me.

You are.

"*Grātiās*, thank you. But I am a woman. *Fēmina sum*. You said, you are a good *man*. Correct that!"

And I corrected it, to make the predicate agree with the subject: *Tū es bona*.

You are good.
You (subject, feminine) are (verb, 2nd singular) good (predicate, feminine).
Tū es bona.

"Nice work. Try this one now."

He is bad. (7)

5. Predicate-First Word Order

"Now we come to the biggest difference between Latin and English. In Latin, words are spoken in an order that often makes no sense in English. The order may look strange, but remember this: *LATIN TYPICALLY PUTS THE MOST IMPORTANT WORD IN A SENTENCE FIRST*. The Predicate is often the most important word, because it tells us something new. Latin sentences can be written with the predicate first, and often would be. But in English the Predicate generally goes after the verb:"

Bonus tū es. Bonus (predicate) tū (subject) es (verb, 2nd singular). You are good.
Duae eae sunt. Duae (predicate) eae (subject) sunt (verb, 3rd plural). They are two.

"Read and label these. Translate into English. Then rewrite the Latin with the predicate first, like this:"

Ego sum Latīnitās. Ego (subj.) sum (1st sing.) Latīnitās. I am Latinitas.
Rewritten: Latīnitās ego sum.

Id est ūnum. (8)
Vōs estis geminī. (9)

6. Tenses

"Now, because these sentences are true now, in the present, their verbs are called **Present Tense**. But there are also forms that let you say something was true in the past. These forms of *sum* are called forms of the **Imperfect Tense**. They all begin with the letters ERA-:"

Forms of *sum*, Imperfect Tense (D)

	Singular		Plural	
1st Person	ego **eram**	I was	nōs **erāmus**	we were
2nd Person	tū **erās**	you were	vōs **erātis**	you all were
3rd Person	is ea id **erat**	he she it was	eī eae ea **erant**	they were

"Translate these into Latin. Add 'Imperfect' to each verb identification. Put the Predicate first, and copy all the commas and punctuation."

We were twins. (10)
You were Menaechmus. (11)
It was one bad thing! (12)
I was Messenio, whoever I was. (13)

"Finally, there are also forms that mean someone or something 'will be', in the future – forms of the **Future Tense**. These all begin with the letters ERO, ERI, or ERU:"

Forms of *sum*, Future tense (E)

	Singular		Plural	
1st Person	ego **erō**	I will be	nōs **erimus**	we will be
2nd Person	tū **eris**	you will be	vōs **eritis**	you all will be
3rd Person	is ea id **erit**	he she it will be	eī eae ea **erunt**	they will be

"Now you can translate these sentences. Label the verb tense 'future'. Again, put the predicate first."

You will not be Latinitas. (14)
You all will be twins. (15)
She will be good, but they will not be. (16)

"*Trānsfer hoc quoque*, Translate this too, a line from Plautus. Here the Subject pronous do come first."

Nōs sumus geminī: ego tū sum, tū es ego. (17)

"Did you notice a pattern in the forms of *sum*? In all three tenses, the last letters are the same or almost the same. These final letters are called **Personal Endings**."

Personal Endings for Verbs (F)

	Singular	Plural
1st person	-m or -ō	-mus
2nd person	-s	-tis
3rd person	-t	-nt

"*NO PIECE OF KNOWLEDGE OF LATIN IS MORE VALUABLE THAN KNOWING THESE SIX PERSONAL ENDINGS!* When you see them at the end of a Latin verb, you will know the person and the number of the verb almost every time you see them."

"Now let's take a look at the Latin of the *Menaechmi*." She handed me a scroll that contained the words of the play. "First, read the Latin out loud. Take your time."

I read it out loud. It was very hard. She patted my shoulder, and continued:

"Now write these lines in your book – in Latin:"

MENAECHMUS Hello, young man, whoever you are; my name is Menaechmus. (18)
SOSICLES I was Sosicles, but my name too is Menaechmus. (19)
MENAECHMUS I am Syracusan. (20)
SOSICLES I too am Syracusan. (21)
MENAECHMUS We are not twins. (22)
MESSENIO But you all are! You all are twins! (23)
SOSICLES Twins! You're not bad, Messenio. (24)

"Now see? *Mox Plautus tū eris*, soon you will be a Plautus, who started out writing scripts as simple as this at some point. Of all the plays that he wrote, only twenty still remain; the rest were lost to time. These are the oldest texts of Latin to survive in

complete form, copied for hundreds of years by hand, and reproduced by machine ever since the year 1500. This play, the *Menaechmi*, was the inspiration for Shakespeare's *Comedy of Errors*. Imagine, when Shakespeare was a student in school, he was reading his Plautus in Latin too."

But my hand was sore from writing so much, and I could not picture Shakespeare. Instead, I rubbed my joints and stared at my fingers, watching them quiver. When I looked up again, I was not on the bleachers, but back home in my bed. My notebook was with me; Latinitas was gone. But I could see her in my mind, *in animō*, and I waved *valē*, goodbye.

PLAVTI POETE COMICI CLARISSIMI PRIMA COMEDIA
AMPHITRIO INCIPIT. ARGVMENTVM PRIMVM.
IN FACIEM VERSVS AMPHITRIONIS IVPITER.
Dum bellum gereret cum theloboiſ HOSTIBVS.
Alcmenam uxorem cepit VSVRARIAM.
Mercuriuſ formam ſoſiae SERVI GERIT
Abſentiſ. huiſ alcmena decIPITVR DOLIS.
Poſtq̃ ediere VIRI AMPHITRIO ET SOSIA.
Vterq. deluduntur DOLIS IN mirum MODVM
Hinc turgium tumultuſ VXORI ET VIRO.
Donec cum tonitru uoce miſſa. EX ETHERE
Adulterum ſe iupiter. CONFESSVS EST.
ALIVD ARGVMENTVM.
MORE CAPTVS ALCMENE IVPITER
Mutauit ſeſe in formam cuiuſ CONIVGIS.
Pro patria amphitrio dum certat cum HOSTIBVS
Habitu. mercuriuſ ei ſubſervit SOSIAE
Vt aduenientiſ ſeruum ac dominum fruſtra habet.
Turbat uxori et amphitrio ATQVE INVICEM
Raptat pro mechiſ blepharo captVS ARBITER
Vter ſit. non quit amphitrio DECERNERE
Omnem rem noſcunt geminos alcmena ENITITVR.
MERCVRIVS.
AT VOS IN VOSTRIS VOLTIS MERCI
monuiſ Emundiſ uendundiſq. me lucriſ
Afficere atq. aduuare in rebuſ omnIBVS.
Et ut reſ rationeſq. neſtrorum omNIVM
Bene expedire uultiſ pereoreq. & DOMI.
Bonoq. atq. amplo aucta re perpetuo LVCRO.
Quaſq. incepiſtiſ reſ quaſq. inceptABITIS.
Et uti boniſ uoſ neſtroſq. omnIS NVNTIIS
Me afficere uultiſ ea afferam ea ut nuntiem
Que maxume in rem uoſtram SIENT.
Nam uoſ quidem id iam ſcitiſ conceſſVM ET DATVM
Mihi eſſe ab diuſ aliiſ nūtIVS PRESIM ET LVCRO.
Hec ut me uoltiſ approBARE ANNITIER
Lucrum ut perenne ſemper uobiſ SVPERET.
Ita huic facietiſ fabuleſ SILENTIVM
Itaq. equi &. iuſti hic eritiſ omneſ ARBITRI

2. An illuminated *manūscrīptum* (*manū* 'by hand' *scrīptum* 'written')) of Plautus' comedy *The Amphitryo* from the fifteenth-century. The original scripts of Plautus' plays, like the original texts of most ancient literary works, are long gone; what still survive are copies made in various parts of Europe roughly between 500 and 1500 CE.

3. Reconstruction of a *villa rustica Rōmāna* or a Roman country villa.

Explōrātiō Secunda (II)
Adventure Two

Cato the Elder, *De Agricultura*
A-Verbs (First Conjugation)
Object Personal Pronouns
Word Order
Infinitives

Tusculum, Italia
Mēnsis Quintilis
L. Aniciō Gallō M. Cornēliō Cēthēgō cōnsulibus

Tusculum, Italy
The month of Quintilis (July)
Lucius Anicius Gallus and Marcus Cornelius Cethegus, consuls (160 B.C.E.)

Ūnus, duō, trēs, quattuor, quīnque, sex, septem, octō, novem… Novem adsunt, ūnus abest. Ubi est Porcius?

"One, two, three, four, five, six, seven, eight, nine… nine are present, one is absent. Where is Porcius?"

The next night, once the ritual of the drink was completed, we were transported to the entrance hall of a *villa*, a grand farmhouse at the foot of a hill in the Italian countryside. Waves of summer heat emanating from the fields outside rolled over us from behind as we stood there. Arranged in the reception room in front of us were three rows of benches on which sat nine middle-aged Italian men, evenly spaced out, each accompanied by one or two slave attendants. An older man with a straight bearing and a very severe look on his face was standing in front of them, scanning the audience. He was evidently waiting for a man named Porcius. Porcius finally arrived – his attendant nudged us out of the way – and took a seat on the back bench, on the end, crossing his arms skeptically.

"The host you see there is **Cato Maior**, Cato the Elder," Latinitas said to me, "a famous conservative Roman statesman. Cato served as a proconsul, or colonial governor, in the Roman provinces of Sardinia and Spain. He cracked down hard on corruption among

the Roman administration there, but also crushed rebellions in ruthless fashion. As with many important Roman politicians, there is a vein of inhumanity running through his character. *Karthāgō dēlenda est*, Carthage must be destroyed – those are the famous words he ends every speech to the Senate with; and Carthage, Rome's great rival, a city of hundreds of thousands of people, will indeed be destroyed, shortly after Cato's death. Yet, he has also stood up for humanity at times, defending the people on the Greek island of Rhodes after they had supported Greek resistance to Roman rule; he spared them from massacre and enslavement. He is a cruel, talented, occasionally principled, often complicated man."

"We are visiting him today because of a book he wrote, the first book of Latin prose, entitled *dē Agricultūrā*, *About Agriculture*. These men you see here have come for its first public reading. Cato made himself wealthy through farming, and they all hope he will reveal some of the secrets of his success. All of them, that is, except Porcius; Porcius is only here because he is a cousin of Cato and lives in a villa about a mile from here."

With all present and accounted for, the reading started. The beginning of Cato's advice was as follows:

"A farm: when you will plan to acquire one, consider thus in your mind. Don't buy greedily, don't spare any effort to tour it, and don't consider it enough to go around it just once; the more times you visit, the more a good farm will please you. Pay attention to how the neighbors look: in a good area, they ought to look neat. Also, go into it and be cautious, so that you can back out of the deal. It should have good weather, not be prone to disaster, be endowed with good soil, and be strong by its own good character. If you can, let it be at the foot of a mountain, facing south, in a healthy location. There should be a supply of workmen, and a good water supply, and a thriving town nearby. There should be sea or a river where boats travel, or a road good and fast."

Praedium cum parāre cōgitābis, sīc in animō habētō: ut nē cupidē emās nēve operā tuā parcās vīsere et nē satis habeās semel circumīre; quotiēns ībis, totiēns magis placēbit quod bonum erit. Vīcīnī quō pactō niteant, id animum advertitō: in bonā regiōne bene nitēre oportēbit. Et ut eō introeās et circumspiciās, ut inde exīre possīs. Ut bonum caelum habeat; nē calamitōsum sit; solō bonō, suā virtūte valeat. Sī poteris, sub rādīce montis sit, in merīdiem spectet, locō salūbrī; operāriōrum cōpia sit, bonumque aquārium, oppidum validum prope sit; aut mare aut amnis, quā nāvēs ambulant, aut via bona celerisque.

"It should be among pieces of land that don't change owners often; the people who sell farms among such properties should regret selling them. It should be well built up.

Don't look down on another man's routines without reason: better to purchase from a good owner and a good builder… Know that a piece of land is just like a person: even if it generates income, if it has many expenses, there won't be much left over. If you ask me what kind of farm is first, I would say: a hundred acres with all kinds of land, in a prime location. A vineyard is first, or a place with many vines; in second place, an irrigated vegetable farm; in third place a willow grove; in fourth place an olive grove; in fifth, a hay meadow; in sixth, a field of grain; in seventh, a forest for cutting wood; in eighth, an orchard; in ninth, a forest with acorns."

Sit in hīs agrīs quī nōn saepe dominum mūtant: quī in hīs agrīs praedia vēndiderint, eōs pigeat vēndidisse. Ut bene aedificātum sit. Cavētō aliēnam disciplīnam temere contemnās: dē dominō bonō bonōque aedificātōre melius emētur… Scītō idem agrum quod hominem, quamvīs quaestuōsus sit, sī sūmptuōsus erit, relinquī nōn multum. Praedium quod prīmum sit, sī mē rogābis, sīc dīcam: dē omnibus agrīs optimōque locō iūgera agrī centum, vīnea est prīma, vel sī vīnō multō est; secundō locō hortus irriguus; tertiō salictum; quārtō olētum; quīntō prātum; sextō campus frūmentārius; septimō silva caedua; octāvō arbustum; nōnō glandāria silva.

Once the final sentence was read Porcius stood up. Through his gestures he made it clear that he thought Cato was crazy; he went on to argue, Latinitas told me, that a forest with oaks and acorns is best, the best land for profit, because you can feed *porcōs*, pigs, on acorns, and pigs are the most delicious and most profitable farm animal to raise.

While he and the others got into an argument, we slipped outside. As we left, Latinitas surreptitiously grabbed one of the gift copies of the book that we found piled in a red leather container by the entrance. Out in the yard we sat at the foot of a statue of Mercury, the god of commerce. She unrolled the scroll to the passage we had just heard Cato read. She made me read the whole passage in Latin, which I did.

1. A-Verbs

"Very good. Today you are going to learn how to use some common verbs besides *sum*. These are called A-Verbs. In the Cato text, the words *mūtant*, 'they change', and *rogābis*, 'you will change', are A-Verbs. Write these vocabulary entries in your notebook. Leave a big space between the Latin and the English – enough space to fit two more words – so we can fill it in later. Always write the long marks, because they are part of the spelling of each word. Many Latin words have more than one English translation, and when that is the case, I have given you two common ones:"

A-Verbs

amō, am-āre	I love, to love
cōgitō, cōgit-āre	I think, to think; I plan, to plan
dō, d-are	I give, to give "The *a* in *dare* is short."
mūtō, mūt-āre	I change, to change
parō, par-āre	I prepare, to prepare; I acquire, to acquire
rogō, rog-āre	I ask; to ask
servō, serv-āre	I save, to save; I preserve, to preserve "Note: this does *not* mean 'to serve'!"
spērō, spēr-āre	I hope, to hope
vocō, voc-āre	I call, to call

"The first form is the 1st person, singular, present tense form: *amō,* I love. The second form is the **Infinitive**: *amāre,* to love. An infinitive is a verb form with no personal ending. The infinitive form in English is always 'to' plus the verb. The infinitive of *sum* is *esse*, 'to be'. The meanings of verbs given in a dictionary are translations of the infinitive."

"Just like *sum,* these verbs have different forms for each person, number, and tense. Each verb form is made up of two parts: a Stem, which comes first, and an Ending."

How do you figure out what the stem is? I asked.

"Very good question. I will tell you. THE **STEM** OF AN A-VERB IS THE INFINITIVE FORM WITHOUT THE LAST THREE LETTERS, *-ĀRE*. For the verbs you wrote down, I will show you the stems of the first three, and you tell me the rest:"

Infinitive	Stem
amāre	am-
cōgitāre	cōgit-
dare	d-
mūtāre (1)	
parāre	
rogāre	
servāre	
spērāre	
vocāre	

"To these stems you must add a string of letters, an **Ending**, that indicate the person, the number, and the tense of the verb. These are the six endings for the Present Tense of A-Verbs:"

A-Verb Present Tense Endings (A)

-ō	-āmus	cōgit-ō	cōgit-āmus
-ās	-ātis	cōgit-ās	cōgit-ātis
-at	-ant	cōgit-at	cōgit-ant
		I think	we think
		you think	you all think
		he she it thinks	they think

"Do you see the personal endings?"

Yes, there's *ō*, and *s, t, mus, tis, nt*.

"So, except for the first singular, *ō*, the endings are spelled *ā*, following by the personal endings. The *ā* before *t* and *nt* loses its long mark. The verb *dō* has a short *a* in *das*, *damus*, and *datis*."

What happened to the pronouns?

"One important feature of Latin is its **Hidden Subjects**. In English there is a subject spoken or written for every verb**.** But Latin sentences often let the verb tell you the subject – hence, there is often no pronoun. When you translate into English, you have to add the correct pronoun:"

Parō.	(I) prepare.
Spērātis.	(You all) hope.

"If the verb is 3rd Person Singular, you should write 'he, she, it', unless you know from the sentences you are reading what gender the subject is."

Cōgitat	(He, she, it) thinks.
Menaechmus dat, nōn amat.	Menaechmus gives, he does not love.
	"Note that English adds 'do' or 'does' before 'not' and another verb."

"The good news," she added, "about Hidden Subjects is that from now on, whenever I teach you new verb forms to write in your notebook, you do not need to write the pronouns – they are implied by the endings."

"See if you can translate this, supplying the hidden subjects:"

Vocant, sed nōn damus. Spērāt et parō. (2)

"Leave out the hidden subjects here when writing the Latin."

They call, we think. I do not give, you all do not change. (3) "'You' without 'all' is always singular."

"Verbs connected by 'and' have the same endings if they have the same subject."

We save and change, I hope. (4)

"Let's make some more interesting sentences from these verbs. Here are some common words that are easy to use, which you should enter into your book. The first three are Conjunctions. A **Conjunction** is a word that connects two other words or phrases."

sī	if
nisi	unless; except
cum	when

"The others are Adverbs. An **Adverb** is a word, like *nōn*, that describes a verb, adjective, or another adverb. In Latin it always comes before the word it describes, not after it."

sīc	thus, so
bene	well

"Remember to identify and write the hidden subject for each verb."

Bene damus; sīc cōgitō. (5)
Bonus est, nisi nōn spērat. (6) "What is the gender of the hidden subject here?"
Bene est: cum duae rogant, das. (7)

"The **Imperfect Tense**, you'll remember, tells you something was happening in the past. For any A-Verb, the Imperfect forms are made by adding *ābā*, plus the personal endings, to the stem. (The vowel before *m*, *t*, and *nt* turns short.) When you see the

imperfect, translate 'was verbing', or 'were verbing'. Here are the forms for *cōgitō* in the Imperfect Tense:"

A-Verb Imperfect Tense Endings (B)

-ābam	-ābāmus	cōgitābam	cōgitābāmus
-ābās	-ābātis	cōgitābās	cōgitābātis
-ābat	-ābant	cōgitābat	cōgitābant
		I was thinking	we were thinking
		you were thinking	you all were thinking
		he she it was thinking	they were thinking

"When you translate an Imperfect verb like 'I was calling' from English to Latin, do not add *eram* or *erat* to mean 'was'. 'I was calling' is just *vocābam*, not *eram vocābam*."

"Leave out the hidden subjects when you translate these sentences."

You were saving, when I was giving. Servābās, cum dābam.
If you were thinking, I was hoping. (8)
Whoever was giving was preparing well and hoping. (9)
"The pronoun 'whoever' is singular."

"Finally, the **Future Tense** means that the verb's action will happen in the future. To form the Future Tense of an A-Verb, add these endings to the stem. Notice the *o-i-i-i-i-u* pattern of vowels. This vowel pattern turns up in *erō*, the future tense of *sum*, and will appear in other verbs too. The translation of the Future tense in English is 'will verb':"

A-Verbs Future Tense Endings (C)

-ābō	-ābimus	cōgitābō	cōgitābimus
-ābis	-ābitis	cōgitābis	cōgitābitis
-ābit	-ābunt	cōgitābit	cōgitābunt
		I will think	we will think
		you will think	you all will think
		he she it will think	they will think

"Again, leave out the hidden subjects."

You all will ask, if we will not give. Rogābitis, sī nōn dabimus.

I will give when they will ask well. (10)
You all will not plan unless the twins will call. (11)

"Remember:"

BA before the personal ending	tells you: Imperfect Tense. (D)
BO BI BU before personal ending	tells you: Future Tense.

A cloud passed in front of the sun, making it cooler, as we switched to another topic.

2. Object Pronouns

"Next up: Objects. An **Object** is the target of the action of a verb. In English the Object usually comes right after the verb. Suppose I spot my family across the street and they look at me. I might say:"

I (Subject) see my family (Object),
and my family (Subject) sees me (Object).

"The verb *sum* is an exception – it does NOT have an Object. This is because it does *not* describe an action, but an identity. The noun or adjective that comes after the verb 'is' – the Predicate – *labels* the Subject."

I (Subject) am Latinitas (Predicate).
You (Subject) are crazy (Predicate).

"However, most verbs do have Objects. English has special Object forms for some pronouns, and so does Latin."

English Object Pronouns

Singular	Plural	Examples
me	us	Jupiter calls <u>me</u> and prepares <u>us</u>.
you	you all	I ask <u>you</u>, I ask <u>you all</u>.
him her it	them	The twins love <u>him</u>, <u>her</u>, <u>it</u>, but not <u>them</u>.

Latin Object Pronouns (E)

Singular	Plural	
mē	nōs	Iupiter vocat mē et parat nōs.
tē	vōs	Rogō tē, rogō vōs.
eum eam id	eōs eās ea	Geminī amant eum, eam, id, sed nōn eōs.

(masculine, feminine, neuter)

"We can now translate sentences that have a Subject and a Verb with an Object pronoun."

Amābō eum et eam, sed nōn servābunt mē. (12)
If you will love him, the young man will call you. (13)

3. Word Order

"You are about to learn something about Latin that you will not like at first, but will find fascinating later."

Oh no, I said.

"In English the regular order of words is Subject, Verb, Object (SVO); the order of words indicates which word is which. But in Latin sentences the word order is flexible, because the forms of the words indicate which word is which. So, for example, the Object can come first. Take this sentence:"

Mē nōn rogābis.

"You might be tempted to translate this 'I will not call you' or something like that. But the pronoun *mē* is the Object. It comes after the verb in English. And the hidden subject of the verb is 'you'. This comes before the verb in English. So the correct translation is?"

You will not ask *me*?

"That is right! Now try these. Read the Latin aloud, label the person, number, and tense of the verb, Supply the hidden Subject, Identify the Object, then Translate in English order, Subject-Verb-Object."

Mē (object) nōn rogābis (2nd sing. future). You will not ask me.

Sīc nōs parās. (14)
Eum et eam servābimus. (15)
Eās vocābitis. Sed vōs nōn amābunt, vōs amābō. (16)

"Sometimes the Subject and Object will both come before the verb. When that happens the Subject will usually come before the Object. Read, Identify subject, object, and verb, and then translate with Subject-Verb-Object order in English:"

Adūlescēns (subj.) mē (obj.) amat (3rd sing. present). The young man loves me.

Sī tū mē rogābis, adūlescēns, ea dābō. (17)
Nōn ego id parābō nisi cum tū quoque parābis. (18)

"A Latin sentence can even have the verb first, and the Subject second."

Spērābō (1st sing. future) ego (subj.), sed nōn dabunt (3rd pl. future) eī (subj.).
I will hope but they will not give.

Amat is, amat ea, sed nōn amant geminī. (19)

So Latin sentences can use any word order?

"The order of the Subject, Verb, and Object is quite free. But remember this: THE MOST COMMON WORDS ORDER IN LATIN IS SUBJECT, OBJECT, VERB, SOV."

4. Infinitives

"Finally, the Infinitive of a verb – forms like *amāre, spērāre* that end with *āre* – can play a role in a sentence. An infinitive is a verb that does not have a personal ending. It acts like a noun; and it can be the Subject of another verb, such as *est*. Its gender is neuter."

Infinitive Used as Neuter Subject, Example (F)
I. Bonum est parāre.
II. Bonum (predicate) est (3rd sing. pres.) parāre (subject).
III. Good (thing) is to prepare.
IV. To prepare is a good (thing).

To love well was not a bad (thing). (20)
Bonum erit spērāre. (21)

"It can also be the Object of certain verbs, like *cōgitō*:"

Infinitive Used as Object, Example (G)
I. Dare cōgitō.

II. Dare (object) cōgitō (1st sing. pres.).
III. To give (obj.) I plan.
IV. I plan to give.

Eī bene dare amant. (22)
We were not planning to change. (23)

"And the infinitive can have its own object – here, *tē* is the object of *servāre*, which is the object of *cōgitābāmus*:"

Tē (obj.) servāre (obj.) cōgitābāmus (1st pl. imperfect). We were planning to save you.

Parāre id cōgitāmus. (24)
The twins will plan to change me. (25)

"The infinitive form of *sum* is *esse*; it means 'to be'."

Bonus esse amābis. (26)

"To wrap up let's look at the first sentence in Cato. Fill in the blanks, then see if you can translate:"

Praedium	cum	parāre	cōgitābis,	sīc	in	animō	habētō. (27)
Farm	____	_____	_____,	___	in	mind	consider.

We finished with that. As we started walking away, we heard a man inside the villa continue the argument: *Prīmō locō est glandāria silva cum porcīs!* As the building receded in the distance, Latinitas grew more reflective, thinking about history instead of grammar.

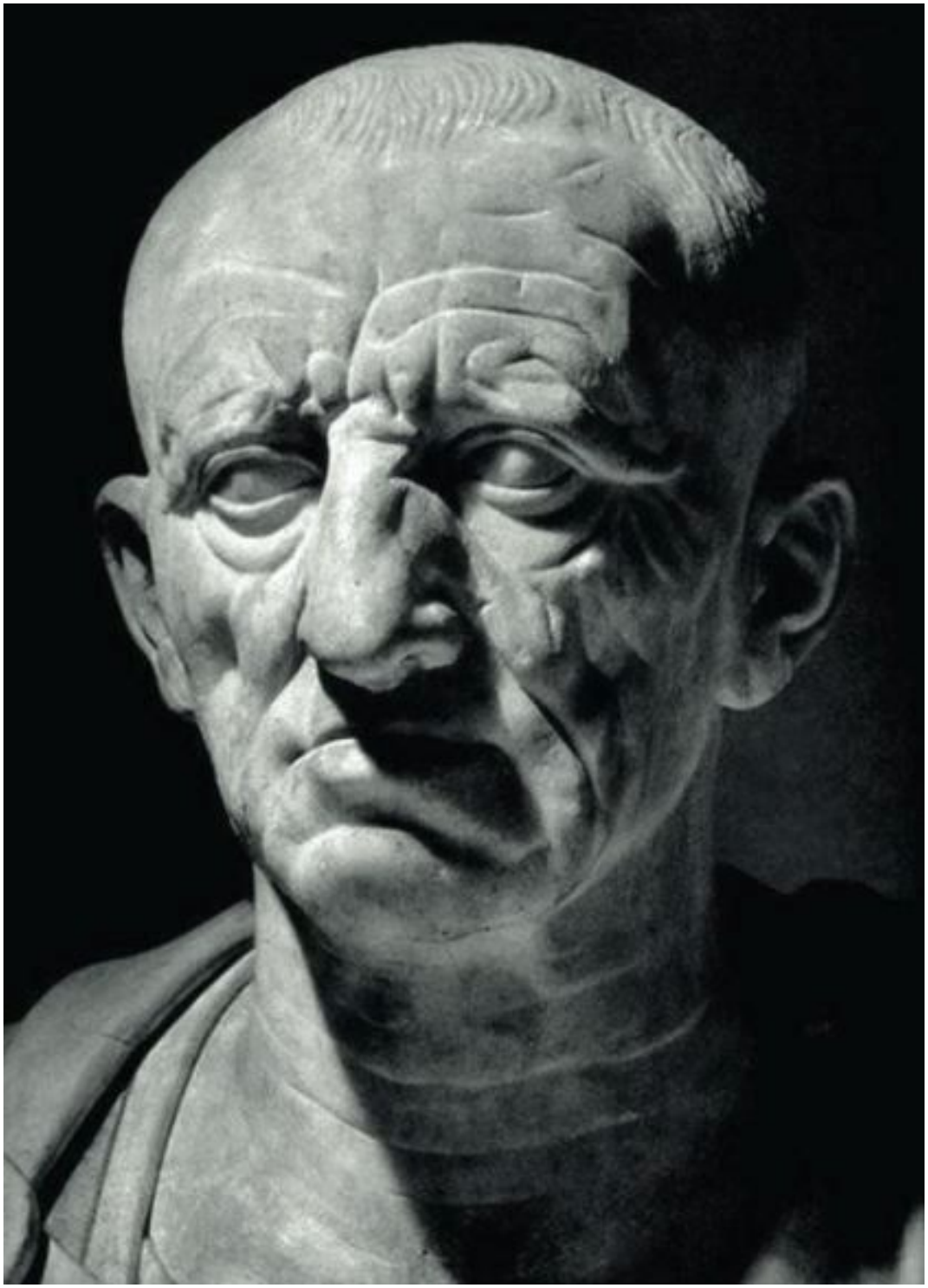
"Some bits of the Roman past are gone forever. A decade after Cato died, this villa experienced a fire and burned to the ground. The owners rebuilt it on the same foundations, and it survived another six hundred years, only to be sacked by raiders from the north of Italy. Later, the locals stripped the ruins of useful building materials; what was left at that point was overgrown by weeds and trees. But there are still hundreds of villas just like Cato's in this part of Italy – not as old, but very similar in design, with the same scalloped rooftiles. Their owners still grow the same crops, with a few new additions – tomatoes, peppers, eggplants – from the New World. Pigs still roam the oak forests. And the fruits, olives, cheeses, and wines that this soil still produces – who can describe how heavenly they are?"

As we walked a bit further down the path, we saw a group of slaves shackled together, picking beans in the hot sun. One was black, one had red hair, and three had scars on their backs that were visible even from a distance. A frightful overseer with a whip in hand eyed us suspiciously. When we were far enough out of sight, she read the puzzled and unhappy look on my face, and tried to help me put my thoughts together:

"Remember that when you visit this world, heaven is often right here," she said, holding out her right hand, "and hell, right here, so close that the two sometimes touch," she said, putting her left hand in her right. "Don't close your eyes when you see it. But remember we cannot change things here, because this is the past. There is only one thing you can change, the balance of heaven and hell in the place where you live. Take what opportunities you can find to change it before it too gets frozen in place by Time, to become the past for some future generation."

And with my very next step I was standing in my bedroom, still warm from the sun, thinking, cogitating, about many things besides grammar.

4. A copper plate that would have been attached to the collar of an enslaved person working on a farm. The inscription reads *Tenē mē nē fugia(m), et revocā mē ad dom(i)num Euviventium in ar(e)ā Callistī*, which means 'Hold me so I don't flee, and bring me back to my master Euviventius, on the estate of Callistus.'



5. A marble bust of a Roman *pater* or father, the so-called 'Patrician Torlonia'. It was once thought to depict Cato the Elder, but now the identity of the subject is considered unknown. First-century CE. Notice the realism that stresses his wrinkles and age, rather than trying to repress them.

6. A Vatican manuscript of Terence's comedy *The Andria,* from the ninth-century CE. The illustrations are sketches of the scene as it would have looked when acted on the *scaena* or stage. Actors in the ancient world almost always wore *persōnae* or masks when they performed.

Explōrātiō Tertia (III)
Adventure Three

Terence, *Andria, The Woman from Andros*
Conjunctions
E-Verbs (Second Conjugation)
Questions
Imperatives

Campus Martius, Rōma
Mēnsis Aprilis
Cn. Octaviō T. Manliō Torquātō cōnsulibus

Campus Martius, Rome
The Month of April
Gnaeus Octavius and Titus Manlius Torquatus, consuls (165 BCE)

Our third visit to ancient Italy took us back to the city of Rome, and to the same muddy field, the Campus Martius, or Field of Mars, where we had been when we watched the *Menaechmi*. We were even facing a stage again, only this time, no audience sat in the bleachers: this was a rehearsal.

The actors on stage were practicing a scene from a play called the *Andria*, the *Woman of Andros*. Its storyline, in case you were wondering, revolves around a conflict between a young man named Pamphilus and his father Simo. Pamphilus wants to marry Glycerium, the sister of a sex worker from Andros. His father Simo has arranged for him to be married to a more respectable woman, Philumena, daughter of Chremes. Chremes calls off the arrangement after finding out who Pamphilus had been hanging out with. Simo wants to teach his son a lesson by embarrassing him, so he forges ahead with plans for a wedding that will have no bride. Simo's slave Davus then gets involved, launching an elaborate plot to thwart Simo. To further complicate matters, Pamphilus' friend Charinus has fallen in love with Philumena, a love he confesses to his slave Byrrhia. More about that in a bit.

That at any rate was how the action of the play was supposed to begin. But the rehearsal was a disaster: actors were forgetting their lines, props were blowing away in the wind, stagehands were fighting over who should pay for food. The playwright,

Publius Terentius Afer, or Terence, who was also the director, was at the end of his rope and yelling at everybody.

Vōs, vidēte, You, look!
Operam dare dēbētis, You ought to make an effort.
Verba nōn servās! You're not preserving the words!
Verba mūtātis!
Verba servāte! Preserve the words!
Nōn sīc tē docēbam! That's not how I taught you!

Finally he took a position center stage and shouted – *Satis est! Fīat fīnis*! That's enough! Let that be the end! – before storming off to the city. With the director gone, all the actors and stagehands shrugged their shoulders and walked away.

Latinitas and I climbed onto the stage and picked up the script, looking at the part it was open to. After translating the Latin for me, she had me read the characters' lines:

CHARINUS What do you say, Byrrhia? Has that woman been given to Pamphilus to marry today? BYRRHIA It's so.
CHARINUS How do you know? BYRRHIA I just heard it in the forum from Davus.
CHARINUS That sucks for poor me!
As much as my mind was constantly torn between hope and fear before this,
now that its hope is gone, it's so weary and drained by worry, it's stunned.
BYRRHIA Please, Charinus, because it's impossible, this thing you want,
wish for what is possible. CHARINUS I want nothing else except Philumena.

CHARINUS Quid ais, Byrria? Daturne illa Pamphilō hodiē nūptum? BYRRHIA Sīc est.
CHARINUS Quō scīs? BYRRHIA Apud forum modo ē Dāvō audīvī. CHARINUS Vae miserō mihi!
Ut animus in spē atque in timōre usque antehāc attentus fuit,
ita, postquam adēmpta spēs est, lassus cūrā cōnfectus stupet.
BYRRHIA Quaesō edepol, Chārīne, quoniam nōn potest id fierī quod vīs,
id velīs quod possit. CHARINUS Nīl volō aliud nisi Philūmenam.

BYRRHIA
Ah, how much much more satisfying it would be for you to work on removing
that crazy love from you mind,
rather than say something that makes your desire burn more in frustration.
CHARINUS It's easy, when we are all well, to give the sick correct advice.

If you were here in my shoes, you would feel differently. BYRRHIA Go do as you like.
CHARINUS Wait, I see Pamphilus. My mind's made up to try everything before I'm done. BYRRHIA What's he doing?

BYRRHIA Āh, quantō satius est tē id dare operam quō istum amōrem ex animō āmoveās tuō,
quam id loquī quō mage libīdō frustrā incendātur tua!
CHARINUS Facile omnēs cum valēmus rēcta cōnsilia aegrōtīs damus.
Tū sī hīc sīs, aliter sentiās. BYRRHIA Age age, ut lubet. CHARINUS Sed Pamphilum videō.
Omnia experīrī certum est prius quam pereō. BYRRHIA Quid hic agit?

CHARINUS I will beg him in person, I will get on my knees for him, I will tell him about my love!
I believe I can get him to postpone the wedding a few days at least;
meanwhile something will happen, I hope. BYRRHIA This 'something' is nothing.
CHARINUS Byrrhia, what do you think? Should I go to him? BYRRHIA Why not? If you accomplish nothing else,
he'll probably suspect you're ready to seduce her, if he marries her.
CHARINUS Get out of here, to hell with that 'suspicion', you jerk.
PAMPHILUS It's Charinus I see. Hello! CHARINUS Oh Pamphilus, hello;
to you I come seeking out hope, security, aid, advice.
PAMPHILUS I have no room for advice, nor any means to help.

CHARINUS Ipsum hunc ōrābō, huic supplicābō, amōrem huic nārrābō meum:
crēdō impetrābō ut aliquot saltem nūptiīs prōdat diēs:
intereā fiet aliquid, spērō. BYRRHIA Id 'aliquid' nīl est. CHARINUS Byrrhia,
quid tibi vidētur? Adeōn ad eum? BYRRHIA Quidnī? Sī nīl impetrēs,
ut tē arbitrētur sibi parātum moechum, sī illam dūxerit.
CHARINUS Abīn hinc in malam rem cum suspīciōne istāc, scelus?
PAMPHILUS Charīnum videō. Salvē. CHARINUS Ō salvē, Pamphile:
ad tē adveniō spem salūtem auxilium cōnsilium expetēns.
PAMPHILUS Neque pol cōnsilī locum habeō neque ad auxilium cōpiam.

"Here," she said to me, "are a few common words and expressions from this scene you should write in your book:"

vae	that sucks
sī fierī potest	if it is possible
nīl or **nihil**	nothing

aliquid	something
sī quid	if something "This is short for *sī aliquid*."
quid	what?

1. Conjunctions

"The following words are called **Conjunctions**. A conjunction is a word like 'and', 'but', 'if', 'unless' or 'when' that joins two similar words to each other – 'wine and cheese', say. It can also join two little sentences, which are called **Clauses**, that make up a big sentence, like here:"

I love the Campus Martius, but you prefer the Tiber.
We will go to the Campus Martius, unless you want to go to the Forum.

"In addition to the conjunctions you already know, *et*, *sed*, *cum*, *sī*, and *nisi*, you should also learn these:"

nec or **neque**	nor
neque… neque	neither… nor
nec… nec	neither… nor
et… et	both… and

"Here are some examples of their use:"

nec ego nec tū	neither I nor you
Nōn tē amō neque mē amās.	I do not love you, nor do you love me.
Neque amō neque spērō.	I neither love nor hope.
Et amō et spērō.	I both love and hope.

"Done writing?"

All done.

"Try this then:"

Vae! Tū nec dās nec aliquid dare cōgitās. (1)

2. E-Verbs

"Now to verbs. When Terence was yelling at the actors before, saying things like *docēbam*, *dēbētis*, those were verbs – you could tell by the personal endings. Here are some more common verbs. Write them in your vocabulary like this for now, but leave a space big enough for two more words between the Latin and the English, so that we can fill it in later. As usual, the translation I've given you is the translation of the infinitive:"

dēbeō, dēb-ēre	to need (to do something); to owe
doceō, doc-ēre	to teach
habeō, hab-ēre	to have, to hold
iaceō, iac-ēre	to lie down
iubeō, iub-ēre	to order
maneō, man-ēre	to remain; to wait for
moveō, mov-ēre	to move, set in motion
timeō, tim-ēre	to fear
valeō, val-ēre	to be strong "You only need one Latin word to translate the two English words 'be strong'!"
videō, vid-ēre	to see

"What do these ten verbs all have in common?"

The first person singular ends in *ō*.

"What else?

Actually, they all end in *eō*.

"And what else?

The infinitive, for all of them, ends in *ēre*.

"That's right. This family of verbs, which I call **E-Verbs** – the grammarian's term is **Second Conjugation** – all have a 1st person singular present form with the ending *eō*, and an infinitive with the ending *ēre*. This makes them different from A-Verbs, which have a first person singular that ends in *ō*, and an infinitive that ends in *āre*. Verbs cannot change from A-Verbs to E-verbs or back; they are stuck in the conjugations they belong to."

"Now *tē docēbō*, I will teach you, the forms of E-verbs in all three tenses. The Stem is made from the infinitive without the ending *ēre*: *dēb-*, *doc-*, *hab-*, *iac-*, *iub-*, *man-*, *mov-*, *tim-*, *val-*, *vid-*."

"Do you remember the A-Verb present tense endings?"

I do, I said.

"Excellent. The **Present Tense** endings for E-Verbs are similar, but all have the letter *ē*. The *e* is short before *ō*, *t*, and *nt*:"

E-Verb Present Tense endings (A)

Singular	Plural		
-eō	-ēmus	dēbeō	dēbēmus
-ēs	-ētis	dēbēs	dēbētis
-et	-ent	dēbet	dēbent
		I need	we need
		you need	you all need
		he she it needs	they need

"Read the Latin, identify Subject, Object, and Verb, fill in any hidden subjects, and translate into English."

We see when you move. Vidēmus cum movēs.

Et is et ea iacent, cum iubeō. (2)
Sī valēs, bene est, ego valeō. (3) "This is a common way of opening a letter."

"Write this with Subject pronouns, using Subject-Object-Verb order for each phrase."

You neither love nor fear except if something moves you. (4)

"The two verbs *dēbeō*, *doceō*, and *iubeō* are like *cōgitō* and *amō* because they can have an Infinitive as an Object. Remember: English 'to' plus a verb should be translated with the Latin infinitive: 'to love', *amāre*, 'to see', *vidēre*:"

Messenio orders them to prepare. Messeniō eōs parāre iubet.

Is mē manēre iubet. (5)
We need to think well. (6)
Terentius teaches us to love. (7)

"Where does *bene* go?"

"Next, the **Imperfect Tense** endings. These are the same as the A-Verb endings, but they have an *ēb* instead of an *āb*. The rest of the ending is the same:"

E-Verb Imperfect Tense endings (B)

Singular	Plural		
-ēbam	-ēbāmus	habēbam	habēbāmus
-ēbās	-ēbātis	habēbās	habēbātis
-ēbat	-ēbant	habēbat	habēbant
		I was having	we were having
		you were having	you all were having
		he she it was having	they were having

"Remember to identify and write out any hidden subjects."

Nōn vidēbam nisi cum iacēbās. (8)
Et geminī et adūlescēns timēbant cum id vidēbant. (9)

"Use hidden subjects for these verbs and place the objects before their verbs."

You were strong, and you were teaching me to hope. (10)

"The Future Tense endings likewise have *ēb* instead of *āb*:"

E-Verb Future Tense endings (C)

Singular	Plural		
-ēbō	-ēbimus	iubēbō	iubēbimus
-ēbis	-ēbitis	iubēbis	iubēbitis
-ēbit	-ēbunt	iubēbit	iubēbunt
		I will order	we will order
		you will order	you all will order
		he she it will order	they will order

Timēbō et tē cōgitāre iubēbunt. I will fear and they will order you to think.

Manēbis, adūlescēns, sī tē manēre iubēbō. (11)
If I will teach you something, you will not fear. (12)

"Include the Subject pronouns in this sentence."

If we will not be strong, she will need to teach us. (13)

"So E-Verbs have the same endings as A-Verbs, except that the letter *ē* replaces the letter *ā*, and in the 1st person singular present, the ending is *eō* instead *ō*. *Vidēsne*, do you see? Answer me in Latin."

Ego videō. Videō!

3. Questions

"*Bene*! By the way, to turn a simple statement into a **Question** in Latin, add *-ne* to the end of the first word (and a question mark to the end of the sentence). (D) When you add *-ne*, you are asking if the statement is true or not, and the answer could be 'yes' or 'no'."

Tūne parābās?	Were you preparing?
Vidēsne?	Do you see?

"English adds 'do, did' to questions. Ignore these words when you translate into Latin:"

Do you order me? (14)	"Treat as 'You order me?' and add *–ne*. Use Object-Verb order."

"The word *quid* is usually the first word in a question. When your question begins with *quid*, there is no need for *–ne*:"

What do you think? (15)	"Treat as 'What you think?'"

4. Imperatives

"Now pay attention. Terence was telling his actors to do things, commanding them: *vidēte*, *servāte*. These forms of the verb are commands; they are called **Imperatives**. Remember that."

"Commands are a very basic form of language, so their forms are very simple. There are singular forms for commanding one person and plural forms for commanding many people. Also, there are different forms for A-Verbs and E-Verbs. Add the correct endings to the stems based on this chart. The plural ends in *–te*, while the singular is just the vowel from the verb family name:"

Imperative endings (E)

	Singular	Plural
A-Verbs	-ā	-āte
E-Verbs	-ē	-ēte

"The English translation requires the verb by itself and, if you like, an exclamation mark. The pronoun 'you all' is optional when you smooth out your sentences."

Cōgitā aliquid!	"Plan/think something!"
Spērāte!	"Hope, (you all)!"
Movē eum!	"Move him!"
Timēte!	"Fear, (you all)!"

"Imperative verbs are used for common Latin greetings too."

Salvē!	"Be healthy! This is how you say 'hello' in Latin to one person."
Salvēte!	"Be healthy, (you all)! This is how you say 'hello' to several people."
Valē!	"Be strong! This is how you say 'goodbye' in Latin to one."
Valēte!	"Be strong! This is how you say 'goodbye' to many people."

"In early spoken Latin, like that which we are studying now, the Imperative ending often has an added syllable: *tō* in the Singular, and *tōte* in the plural. That is why Cato said *sīc in animō habētō* rather than *sīc in animō habē*; and when Messenio said goodbye, he said *salvētō*. The translation is the same in English, but the tone is formal, like adding the word 'sir'. In later Latin, these forms becomes more and more rare. Languages are like people, slowly but forever changing."

"Now translate from Latin to English:"

Salvēte! Habēte aliquid! (16)
Quisquis es, mē rogā! (17)
Iubēte eum manēre! (18)
Servā mē, servābō tē. (19) "This is a saying that means, 'you help me, I'll help you'."

Tū, docē eās esse aliquid. (20)

"For a final practice, translate these, using hidden subjects:"

Do you all see? – We see. – What do we have? – Nothing. – That sucks! (21)
If I owe something, they will order me to give. (22)

"When you translate this line of Terence into English, write the names of the two characters with *-us*, as Charinus, and Pamphilus."

Charīnum videō. Salvē. – Ō salvē, Pamphile. (23)

"Here is a final comparison of A-Verb and E-Verb endings, not including the verb *sum, esse*. Notice how similar they are, but also where they differ."

A-Verbs				E-Verbs	
Present Tense		"I verb"		Present Tense	
Singular	Plural			Singular	Plural
-ō	-āmus	I	we	-eō	-ēmus
-ās	-ātis	you	you all	-ēs	-ētis
-at	-ant	he she it	they	-et	-ent
Imperfect Tense		"I was verbing"		Imperfect Tense	
Singular	Plural			Singular	Plural
-ābam	-ābāmus	I	we	-ēbam	-ēbāmus
-ābās	-ābātis	you	you all	-ēbās	-ēbātis
-ābat	-ābant	he she it	they	-ēbat	-ēbant
Future Tense		"I will verb"		Future Tense	
Singular	Plural			Singular	Plural
-ābō	-ābimus	I	we	-ēbō	-ēbimus
-ābis	-ābitis	you	you all	-ēbis	-ēbitis
-ābit	-ābunt	he she it	they	-ēbit	-ēbunt

Afterward, as we walked off to the city, Latinitas shared a little more information about the playwright Terence.

"Terence's life ran between extremes of good luck and bad luck. His homeland was north Africa, outside of Carthage. He was enslaved at some point early in his life, but he learned Greek and Latin while young, and ended up in the household of a Roman

senator, Publius Terentius Lucanus, who freed him and gave him his Roman name, Terentius. Freed slaves acquired their *nōmen* from their former masters; the last of his three names – *Afer*, African – reflects his birth in Africa. His plays were such a success that he became very wealthy, and was friends with the most powerful Romans of his day. But he disappeared without a trace while taking a vacation in Greece; people speculated that the ship he was sailing on went down in a storm."

Did he?

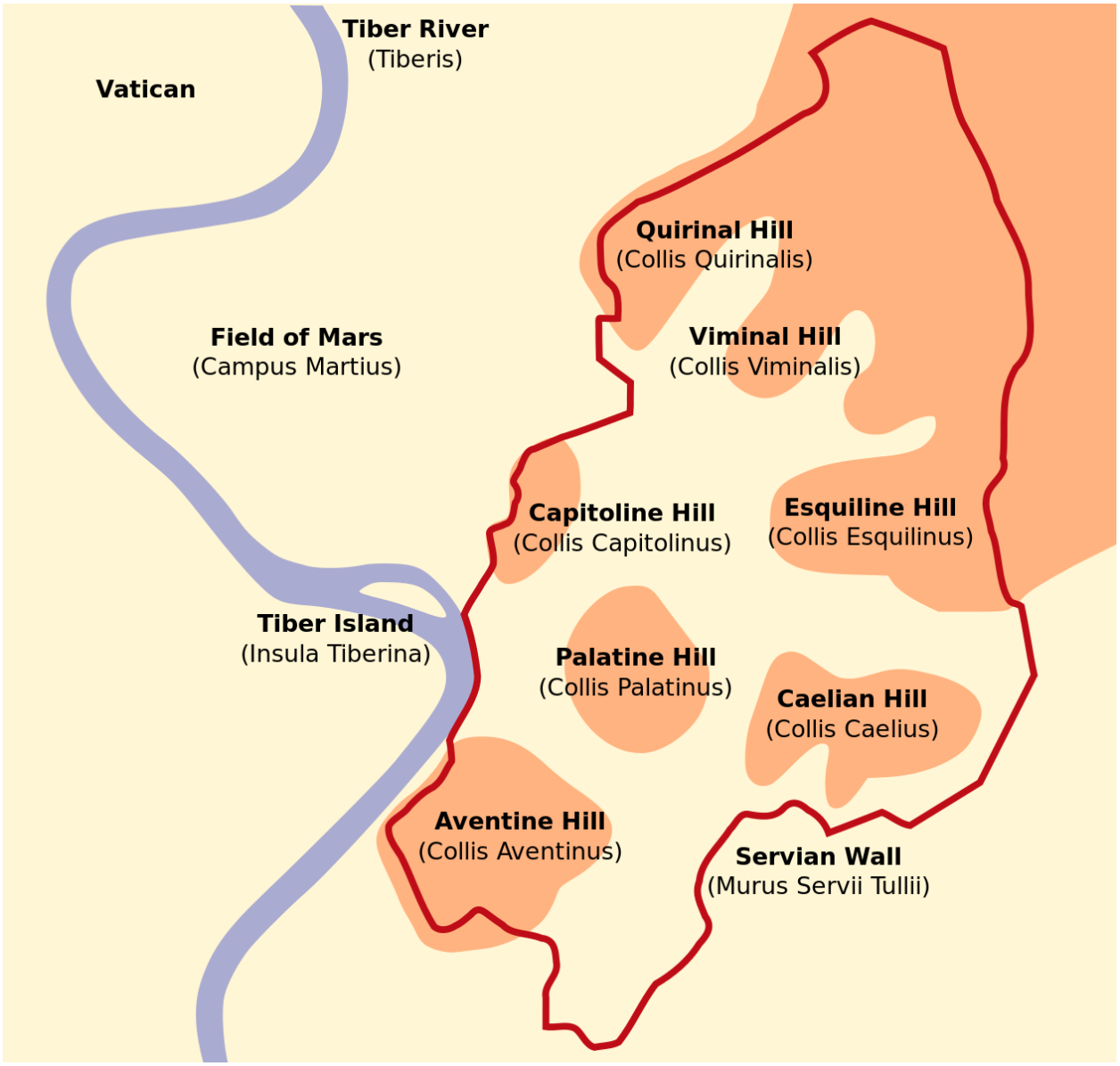
"Sorry, dear, I can't reveal lost truths like that. What I can tell you is that he was only 25 years old when he died."

"His luck with his audiences was just as mixed. At the debut of the *Hecyra*, the *Mother-in-Law*, the entire audience left the stands so they could watch a performance of boxers and tightrope walkers. At the play's second performance, a crowd leaving a gladiator show rampaged through the theater and caused the production to be shut down. On the other hand, his play the *Eunuch* proved to be so successful in its debut performance that the audience demanded it be performed again immediately, all the way through."

"A thousand years later, his plays were among the most popular pieces of Latin literature in European monasteries, where they were studied and performed by monks and nuns. Later they set the pattern for the whole genre of domestic drama and situation comedy. It is, if you think about it, a rather remarkable achievement for someone who was a slave as a teenager and died when he was young."

And with that Latinitas snapped her fingers (*crepitābat digitīs*), and I was back in my apartment, with notebook in hand, wondering why I had not heard Terence's name before.

7. Mosaic showing theatrical masks for a *fēmina et vir,* a woman and a man. Second-century CE.



8. Map of the Seven Hills of Rome and other important features. A 'hill' in Latin is called a *collis*, while a 'mountain' is called a *mōns*. What are the Latin words for 'field', 'island', and 'wall'?

Explōrātiō Quarta (IV)
Adventure Four

Cornelia Africana, *Letter to Gaius*
Noun Families: A-Nouns, OU-Nouns, U-Nouns, E-Nouns
Nominative Case
Accusative Case
Genitive Case

Mōns Aventīnus, Rōma
Mēnsis Maius
Q. Caeciliō Metellō Balearicō T. Quinctiō Flāminiō cōnsulibus

Aventine Hill, Rome
The month of May
Quintus Caecilius Metellus Balearicus and Titus Quinctius Flaminius, consuls
(123 BCE)

When we arrived in Rome this time, the sun was just beginning to creep over the eastern horizon. We stood in the middle of a commercial neighborhood, surrounded by storehouses, horses, and carts. We took a *via*, a road, to a large townhouse at the top of the hill, a hill Latinitas said was called the Aventine. We entered the house by the back entrance to avoid attracting attention, but stopped to witness a little drama play out in the rafters over the kitchen, where a swallow was huddled with her fledglings. One young bird jumped out of the nest, attempting to fly, but fell to the ground; immediately a passing stray dog snatched it up and carried it away, pleased with its surprise breakfast. As this pitiful scene unfolded, the mother bird chirped loudly to her young, as if to warn them, 'Don't follow him! Don't follow him!' Latinitas simply held her hands to her head and muttered *Quid ego… a, nōn possum*, What I… ah, I can't even… We had to move on.

The atrium of the house was occupied by a large crowd directing its attention at a man standing on a platform in a toga. His toga was bright white, covered in chalk dust. "He is whitened, *candidus*," Latinitas explained, "because it is customary for *candidates* to wear a chalk-white toga; Gaius, who you see here, is up for election, and today is election day." His assistants were handing out small gifts to the visitors – a coin, a loaf of bread, a piece of fruit – who shouted *Avē, Gaī* before departing. A few waited around

for the chance to get in a word with him; some handed Gaius petitions written on small pieces of paper, wooden tablets, even pieces of pottery. *Spem habent*, They have hope, Latinitas remarked. We sat in a corner out of sight as I watched the crowd; to get my attention she jiggled my notebook.

1. Noun Families

"Until this crowd thins out we should focus on studying. We have given some love to Verbs, but we've neglected their partners, **Nouns**, the names for objects and people. I am going to give you a list of nouns and teach you how to do some things with them. Copy these into your book.:"

A-Nouns

dea, de-ae	feminine	goddess, of the goddess
familia, famili-ae	f.	family, of the family
fēmina, fēmin-ae	f.	woman, of the woman
patria, patri-ae	f.	country, of the country
via, vi-ae	f.	road, of the road; journey, of the journey
vīta, vīt-ae	f.	life, of the life

UO-Nouns

amīcus, amīc-ī	masculine	friend, of the friend
inimīcus, inimīc-ī	m.	enemy, of the enemy "A personal enemy – an 'unfriend'."
animus, anim-ī	m.	mind, of the mind (singular); passions, of passions (plural)
deus, de-ī	m.	god, of the god
populus, popul-ī	m.	people, of the people
līber, līber-ī	m.	child, of the child
puer, puer-ī	m.	boy, of the boy
vir, vir-ī	m.	man, of the man

U-Nouns

manus, man-ūs	f.	hand, of the hand
Senātus, Senāt-ūs	m.	Senate, of the Senate

E-Nouns

rēs, r-eī	f.	thing, of the thing; fact, of the fact; property, of the property
rēs pūblica, r-eī pūblic-ae	f.	republic, of the republic
diēs, di-ēī	f. or m.	day, of the day
fidēs, fid-eī	f.	trust, of trust; trustworthiness, of trustworthiness
spēs, sp-eī	f.	hope, of hope

"Every noun in Latin has four features that are fixed – they do not change – and have to be remembered. The first feature is its **Declension**. A Declension is the family the noun belongs to, like the Conjugations of verbs. There are five Declensions. Some people call them first, second, third, fourth, and fifth declensions, but these labels do not mean anything. I call them A-Nouns, UO-Nouns, U-Nouns, E-Nouns, and EI-Nouns after the letter or letters which appear most often in their endings. We will discuss the first four today and save EI-Nouns for tomorrow."

"The second fixed feature of a noun is its **Gender**: masculine, feminine, and neuter. Gender roles determine the gender of many Latin nouns: *fēmina*, 'woman', is feminine, and *vir*, 'man', is masculine. Yet the noun 'country', *patria*, is feminine, even though it literally means 'fatherland'. So noun genders are not entirely predictable, and need to be memorized."

"Today we will only consider masculine and feminine nouns. MOST A-NOUNS AND E-NOUNS ARE FEMININE; MOST UO-NOUNS AND U-NOUNS ARE MASCULINE**.** Today's nouns have two exceptions to these rules: *manus* is feminine, while *diēs* is usually masculine."

"Every Latin word has a **Translation** into English. These translations are not set in stone, since English is always evolving, forever dying and forever being renewed. I have given you one or two reliable translations, to get you started, but a good dictionary will show you many others that will teach you the power and nuances of each word."

I made a note to pick up a Latin dictionary when I got back, one I could carry around.

"Latin nouns also have **Cases**. A case is a set of forms that tell you what role a noun plays in a sentence. The five essential cases are **Nominative, Accusative, Genitive, Dative**, and **Ablative**. Today we will study the first three, the Nominative, Accusative, and Genitive."

2. Nominative Singular

"The **Nominative Case** *is used for words that are the Subject or Predicate of a sentence*. The Subject pronouns you learned on our first adventure are all in the Nominative Case. The Subject comes before the verb in English; the Predicate comes after the verb 'is', or any verb that indicates a state of being. The underlined words would all be in the Nominative Case in Latin:"

The country (subject) is not a Republic (predicate).
I (subj.) will become both your friend (pred.) and your enemy (pred.).

"When you look up a noun in the dictionary, you will see its Nominative Singular form first. It is Singular because it refers to one thing or person."

"The first part of the word is the **Stem** of the noun – *vi-*, *amīc-*, *man-*, *r-*, and so on. The second part is the **Ending**. Each of our four noun families has a characteristic nominative Ending."

Nominative Singular Endings (A)

	Ending	Stem + Ending	Translation
A-Nouns:	-a	vi-a	way (subject or predicate)
UO-Nouns:	-us	amīc-us	friend (subj. or pred.)
U-Nouns:	-us	man-us	hand (subj. or pred.)
E-Nouns:	-ēs	r-ēs	thing (subj. or pred.)

"Some UO-Nouns, like *vir* and *puer*, end in the letter *r* in the nominative. You should think of these *r*-forms as a stem without an ending: the *r* is not added to a stem, it is the last letter of the stem. Never write or say *puerus*; it's just the stem, *puer*, in the nominative singular."

"Translate these two sentences. They contain seven words in the Nominative case. What are they?"

Patria nōs vocat, Senātus nōs vocat, deus nōs vocat! (1)
Sī bona erit rēs pūblica, vir eam amābit. (2)

"What does *eam* refer to? How should you translate it into English?"

"When the verb a form of *sum*, translate into Latin using Predicate-Subject-Verb word order."

The child was a friend, not an enemy. (3)
Hope is a goddess. Does the boy see her? (4)

4. Accusative Singular

"The **Accusative Case** is used for words that are the Object of a Verb. The Object Pronouns you learned are all in the Accusative Case. For nouns, the Accusative Singular form is created by taking the stem and adding the following endings. Notice that they all end in *m* – this is a very helpful clue to the accusative. You have seen it already in *eum* and *eam*. Also, the vowels in the nominative endings and the accusative are the same: *a u u e*, followed by the letter *m*:"

Accusative Singular Endings (B)

	Ending	Stem + Ending	Translation
A-Nouns	am	patri-am	country (object)
UO-Nouns	um	de-um	god (object)
U-Nouns	um	man-um	hand (object)
E-Nouns	em	di-em	day (object)

"The most common translation of the Accusative is as the Object of the verb, like the object pronouns we already learned: *mē, tē, eum, eam,* and so on. They will come after the verb in English."

The boy was planning the day (object).
Puer cōgitābat diem.
Subject-Object-Verb order: Puer diem cōgitābat.

We will not teach the man (object) if he gives [his] life (object).
Nōn docēbimus virum sī dat vītam.
Subject-Object-Verb order: Nōn virum docēbimus sī vītam dat.

"Translate these sentences so that they are in Subject-Object-Verb word order, or Object-Verb if there are hidden subjects."

We will plan to call the family when the goddess will prepare the journey. (5)
Have hope if I move the people well. (6)
The goddess was preserving the country, and the country [was preserving] the goddess. (7) "Only write the verb once in this sentence."

Puerum, nōn virum, vidēbātis. (8)
Nīl nisi rem pūblicam, familiam, fidem, spem amāmus. (9)

"Tēne doceō?"
"*Quid?*"
"'Am I teaching you?' Remember, one way to ask a question in Latin is to put *–ne* at the end of the first word. *Tēne doceō*?"
"Mē docēs… sī fierī potest. Latīnitās tū es, nōn ego."
"Tū dēlīrās! Bene agis, you are doing well."

5. Genitive Singular

"Finally, let's look at the Genitive Singular. The **Genitive Case** is for words that define other nouns. In English this case is expressed by the word 'of'. When you translate the Latin Genitive, you should add 'of' to the noun. These are the endings added to the stem:"

Genitive Singular Endings (C)

	Ending	Stem + Ending	Translation
A-Nouns	-ae	vīt-ae	of life
UO-Nouns	-ī	puer-ī	of the boy
U-Nouns	-ūs	Senāt-ūs	of the Senate
E-Nouns	-eī	sp-eī	of hope

"The underlined nouns would be in the Genitive in Latin. Usually there is no Latin word that means 'of'."

The friend of the <u>family</u> loves to teach the way of <u>life</u>.
Amīcus familiae docēre viam vītae amat.

Thus the life of the mind preserves a man of trust. (10)
Both the hand of the goddess and the mind of god were changing the country. (11)

"The genitive can go after the noun it defines, like in English, OR before it."

friend of the family: amīcus familiae OR familiae amīcus
the way of life: viam vītae OR vītae viam

"Redo these sentences, placing the genitives *before* the nouns they define."

Thus the life of the mind preserves a man of trust. (12)
Both the hand of the goddess and the mind of god were changing the country. (13)

"There are three Genitive Singular Pronouns:"

Genitive Singular Pronouns (D)		
meī	tuī	eius (same for all three genders)
of me	of you	his her its

"The pronoun *eius* is a common one. It can mean 'his', 'her', or 'its' depending on the gender of the last Subject to be encountered."

Spēs populī erit vir. Bona est eius familia. (14)
Senātūs, patriae, reī pūblicae inimīcus is erat. Nīl est eius fidēs. (15)

"Latin likes to use the genitive with words that indicate a quantity of something, like *aliquid*, 'something,' *nihil* 'nothing,' or even *quid* 'what'. Where English would say 'some hope', Latin will say *aliquid speī*, literally, 'something of hope'. The same is true of the other two words:"

some hope	something of hope	aliquid speī
no hope	nothing of hope	nihil/nīl speī
what hope?	what of hope?	quid speī?

Preserve some hope, you all. (16)
What trust do we have? (17)
Sī quid vītae manēbit, nōn timēbimus. (18)

"The Genitive Singular form is special, because its endings tell you what Declension the noun belongs to – no other case form does that. This is the second word a Latin dictionary will show you; most dictionaries will not specify what declension a noun is, because you are expected to figure it out from the genitive singular. So:"

If the Genitive Singular ends with…	… the Declension is:
-ae	A-Noun
-ī	UO-Noun
-ūs	U-Noun
-eī	E-Noun

"Another important thing to learn is the **Genitive-Stem Rule.** Because the stem does not always show up in its regular form in the nominative singular, you need to take it from the Genitive. *TO OBTAIN THE STEM OF A NOUN, ALWAYS REMOVE THE GENITIVE SINGULAR ENDING FROM THE GENITIVE SINGULAR FORM.* (D)"

"For every noun, you should be able to recite the forms in order, like so, and translate each form:"

	A-Noun	UO-Noun	UO-Noun (r)	U-Noun	E-Noun
Nom.	via	deus	vir	manus	rēs
Acc.	viam	deum	virum	manum	rem
Gen.	viae	deī	virī	manūs	reī
	road	god	man	hand	thing
	road (obj.)	god (obj.)	man (obj.)	hand (obj.)	thing (obj.)
	of the road	of the god	of the man	of the hand	of the thing

"Following this model, write out the three singular forms of *vīta, populus, līber, Senātus, spēs,* then translate."(19)

"Also write the declension of *rēs pūblica,* the Republic.(20) The first word, *rēs,* is an E-Noun, while the second word, *pūblica*, has A-Noun endings. These words act as one word, of the feminine gender, and are translated as one in English, 'Republic', but they are two in Latin and have two different endings."

"You'll have a chance to practice using these words in a moment; right now it looks like the crowd has thinned out."

The crowd was indeed gone; a small band of friends and allies stayed with Gaius to discuss politics. In the back of the house we could hear supplies being moved and the scraping sound of a sword being sharpened on a whetstone.

"This man," she explained, "Gaius Gracchus, is the brother of the late Tiberius Gracchus. Tiberius was assassinated a decade ago after he held the office of tribune. A Roman tribune is a public advocate who raises issues of concern to the *plēbs*, the common people, and has veto power over proposed laws. Politicians who claim to look out for the interests of ordinary Romans often run for this office. What made Tiberius different was that he took those interests very seriously."

"As Rome expanded its empire, it took control of enormous amounts of land in Italy and elsewhere. Powerful interests in Rome ended up owning most of it; meanwhile, tens of thousands of veterans who risked their lives in the wars that gave Rome that land were homeless. In a famous speech Tiberius observed about these veterans that 'The wild beasts that roam over Italy have their dens, each has a place of repose and refuge. But the men who fight and die for Italy enjoy nothing but the air and light; without house or home they wander about with their wives and children.'"

"Tiberius proposed to sieze what was supposed to be public land and redistribute it to the veterans. His proposal was very popular, but met with fierce opposition from the Senators, many of whom were wealthy landholders. They organized and plotted against him; Tiberius was assassinated."

"Today the Romans will be electing tribunes again. In addition to furthering Tiberius' cause, Gaius wants to get revenge on the powerful people who plotted his brother's murder. When we first saw him he was greeting his supporters, his *clientēs*. He is now discussing plans to ensure there is a good turn out in the Campus Martius when the vote takes place."

A messenger suddenly came in from the street, panting, bearing a letter – a small collection of wax tablets. *Litterae ā matre tuā*, a letter from your mother, he announced. Gaius winced, but nodded for it to be read aloud. To judge from his reaction, he was not ready for what he was about to hear. In the letter, after a short greeting, his mother, **Cornelia Africana** – a member of a famous and conservative Roman family, the *gēns Cornēlia* – announced her complete and total opposition to his candidacy. It read, in part:

"You will say that it is a handsome thing to take revenge on one's enemies, *inimīcōs*. This is something that appears to be not very important nor very handsome to anyone, and not to me; but if it is permissable to accomplish this goal with the Republic kept safe… fine. But to the extent this is not possible, for a long time and in many quarters our enemies will not vanish and will live just as they do now – a thing preferable to our Republic, *rēs pūblica*, being overthrown and disappearing…"

"I would venture to swear that none of our enemies, besides those who murdered Tiberius Gracchus, has presented me with as much trouble and pain as you have over these matters; you are the one who should have taken on and taken care of the roles played by all those children I bore earlier, so that in my old age I would have as little to worry about as possible…"

"Finally, what end will there be? Will our family, *familia nostra*, ever stop going insane? Will the limit of this business ever be reached? Will we ever stop being in trouble, giving and receiving it? Will we ever feel shame over our disrupted and disturbed republic? But if this is completely impossible, run for tribune when I am dead. As far as I am concerned, do what you like when I feel nothing. When I am dead, you will worship me as parent and invoke me, your parent, as a god, *deum*. Will you not feel shame at that time praying to gods whom you abandoned and deserted while they were living and present? I hope Jupiter doesn't allow you to persist in those things, or let such great madness come into your mind. And if you persist, I fear that, through your own fault, you will receive so much trouble your whole life through, *in omnem vītam*, that at no point in time will you ever feel satisfied with yourself."

In Latin the last paragraph sounded like this:

Dēnique quae pausa erit? Ecquandō dēsinet familia nostra īnsānīre? Ecquandō modus eī reī habērī poterit? Ecquandō dēsinēmus et habentēs et praebentēs molestiīs dēsistere? Ecquandō perpudēscet miscendā atque perturbandā rē pūblicā? Sed sī omnīnō id fierī nōn potest, ubi ego mortua erō, petītō tribūnātum; per mē facitō quod lubēbit, cum ego nōn sentiam. Ubi mortua erō, parentābis mihi et invocābis deum parentem. In eō tempore nōn pudēbit tē eōrum deōrum precēs expetere, quōs vīvōs atque praesentēs relictōs atque dēsertōs habueris? Nē ille sīrit Iuppiter tē ea persevērāre, nec tibi tantam dēmentiam venīre in animum. Et sī persevērās, vereor nē in omnem vītam tantum labōris culpā tuā recipiās, utī in nūllō tempore tūtē tibi placēre possīs.

It was, clearly, a brutal rejection of Gaius' hopes – and of all days for the letter to arrive! As it was being read, some of his friends looked somberly at each other, while others stared at the ground. Gaius himself had gone back into the courtyard, and could be heard hacking furiously at a tree with a sword.

Latinitas leaned in and explained things further. "Cornelia's feelings are clear: how can you do these things to me, to risk your life running for tribune? Serving in that office had already led to Tiberius' murder. She loves her son, of course: she taught Tiberius and Gaius how to be the brilliant public speakers that they eventually became. But she is angry, like that swallow we saw earlier, angry with a mother's love. Meanwhile, Gaius is thinking, no, I have a duty to defend our family, to avenge Tiberius, and carry on his populist legacy; how can you do this to me right now? Mother and son both see themselves as victims of the other."

We slipped out of the house and took a road leading out of town, the *Via Ostiēnsis*, heading away from the crowds streaming down to the Campus Martius to vote. One

young man, sprinting ahead of everyone else with some urgency, plowed into Latinitas, knocking her into my arms. For a moment I thought she would lash out at him; but instead she apologized, blaming her poor eyesight and calling herself worthless. It puzzled me, but she insisted we carry on and changed the subject.

Shortly thereafter we sat down at a shrine to *Vēnus Cytherea*, Venus of Cythera, that some worshippers had decorated with seashells and garlands of spring flowers. She showed me a page with some English on it.

"Let's see if you can translate the next passage into Latin. Do the four steps in your head, but just write out step IV, the Latin:"

You are my (*meus*) child, young man; you are my (*mea*) family and the hope of my (*meae*) life. What do you plan? If the country is strong, it is a good thing. Do you fear the enemy? Do you fear the Senate? The Senate plans to preserve the country. You need to have some of its trust. Plan to change the republic, if it is possible, but preserve your (*tuam*) life. I do not ask thus – I order you. [21]

When I was done she looked over my work and corrected a few things. She then took out a set of wax tablets containing a copy of Cornelia's original letter and showed me the Latin of the paragraph I just quoted. She asked me to read it out loud, then point to words whose meaning I knew or could figure out. I got about twenty, which was pretty good.

"You're a natural," she said, "I may have to adopt you; *tē līberum Latīnitātis vocābunt*, they will call you 'the child of Latinitas'."

She closed the wax tablets, and stood up. "*Tempus est discēdere*, It's time to go."

Wait, I said; where did you get that copy of Cornelia's letter?

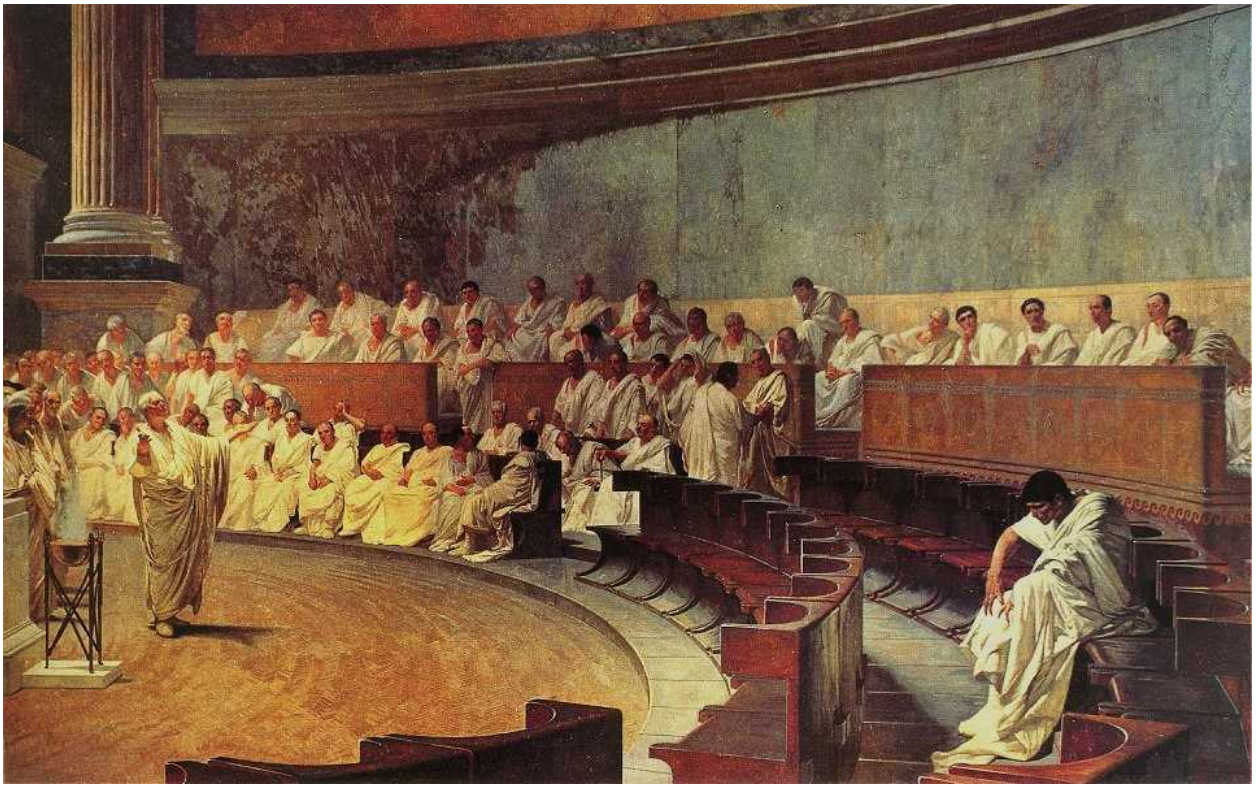
"Cornelia dispatched a messenger with a second copy of the letter, instructing him to go to the Campus and read it aloud where the voters were gathering. You saw him, the man who ran into me. But to let a mother humiliate her son like that, in front of all the voters? I couldn't allow that."

And with a flick of her wrist, the tablet vanished from her hand, ending up somewhere deep in the folds of her clothing, and she walked away.

"*Tū semper animadverte*: always pay attention, you!"

We spent the remainder of the day wandering through the crowds at Rome, practicing vocabulary now and then, but mostly sight-seeing and people-watching. We stayed long enough to witness the excitement that followed Gaius' win. Sadly, though, his victory was short lived; a few years later, I read, he met the same fate as his brother, struck down by an assassin's knife. His murder, together with his brother's, marked the beginning of the end, not of the Roman empire, but of the form of government called the Roman Republic.

9. An oil-on-canvas painting, *Cornelia, Mother of the Gracchi. Presenting her Children and Saying 'Here are my Riches and Jewels*, by Joseph-Benoît Suvée, 1795. The artist used his imagination; the interiors of Roman houses did not look much like this. The Latin word for 'painting' is *pictūra*.



10. Cicero Denounces Catiline, by Cesare Maccari (1889). The *Senātus* of Rome met in buildings that were linear and square, not round. In Cicero's day there were approximately nine-hundred men who counted as senators, one- or two-hundred of whom might actually attend meetings.

Explōrātiō Quinta (V)
Adventure Five

Cicero, *First Catilinarian*
EI-Nouns: Nominative, Accusative, Genitive Singular
Prepositional Phrases
Initial *Sum*
Conjunctions

Campus Martius, Rōma
Mēnsis November
M. Tulliō Cicerōne C. Antoniō Hybridā cōnsulibus

Campus Martius, Rome
The month of November
Marcus Tullius Cicero and Gaius Antonius Hybrida, consuls (63 B.C.E.)

"Before we travel today," Latinitas said to me, "we will have to dress up. Or at least I will; you can continue to wear that old purple bathrobe of yours, since it lets you pass for a child of royalty visiting from a foreign land. But we are going to a meeting of the *Senātus* today, amidst a national emergency, and in that environment a grown woman is going to attract too much notice if she can't pass for a Roman matron or Vestal Virgin." As she spoke she covered her hair with a golden hairnet; when she was satisfied that it was in place, she threw a woolen mantle with an intricate floral pattern over her head and wrapped it across her shoulders.

"Also," she added, "you should enter your vocabulary into your book *now*, in case we have to make a sudden escape from the *urbs*, the city. Put these words in your list. I will explain their forms later:"

EI-Nouns

lībertās, lībertāt-is	f.	freedom, liberty "Many English words ending in -ty come from Latin words ending in *-tās*, *-tātis*. What do these two Latin words mean: *dignitās, necessitās*?"
mors, mort-is	f.	death

urbs, urb-is	f.	city
lēx, lēg-is	f.	law
vōx, vōc-is	f.	voice; word
rēx, rēg-is	m.	king
mōs, mōr-is	m.	custom (singular); behavior (plural)
furor, furōr-is	m.	madness
labor, labōr-is	m.	effort
timor, timōr-is	m.	fear
cōnsul, cōnsul-is	m.	consul (the two highest elected officials at Rome)

Prepositions

ad + accusative	to, for
in + acc.	into (a place); against (a person)
inter + acc.	among, between
per + acc.	through, across

Adverbs

etiam	even
tandem	at last

Verb

fit	takes place; becomes (verb, present 3rd person singular)

"The verb *fit* means 'takes place' with a subject, or 'becomes' with a subject and a predicate:"

Fit mors.	Death/a death takes place.
Cōnsul fit Cicerō.	Cicero becomes a consul.

Conjunctions

atque, ac	and
-que	and; or
-que… -que	both… and

A sip of liquid transported us again. We were standing in the back room of a large temple; it was night, and by the light of torches and oil lamps I could clearly make out the head of a statue. It represented *Iuppiter*, Jupiter, king of the gods. According to

Latinitas it was supposed to be *Iuppiter Stātor*, Jupiter the Stopper. It was dedicated by Romulus, the founder and first *rēx* of Rome, after a battle in which Jupiter supposedly halted the advance of the enemy Sabines. (Latinitas claims she was present at the battle and saw Jupiter in action; I have no reason to doubt her.)

The main area of the temple was crowded with Roman senators standing in small groups; they were discussing something with great earnestness, and many looked upset. The entrance of another party of men caused them all to turn and take notice. A band of stout-looking bodyguards parted to let a less muscular but more charismatic middle-aged man pass through the crowd. "*Ecce, ille Cicerō*, behold, the famous Cicero!" she whispered to me. A few senators tried to get Cicero's attention but he ignored them, walking with his head down and his eyes almost closed, as if he was in a trance. He stopped next to a very fine-looking chair with ivory inlay – the consul's chair – and raised his head, shooting a piercing glance at one man, another senator, who stood apart from the rest. Senators turned to him to listen. The orator took a deep breath through his nose and raised both *manūs* into the air; then, with a clear and powerful *vōx*, he unleashed a furious barrage of rhetorical questions directed at the isolated senator:

"For how long will you keep abusing our patience, Catiline? How long will that madness of yours, *furor iste tuus*, make fun of us? To what end will your unhinged audacity throw itself around? Has the security on the Palatine done nothing, the watchmen of the city done nothing, the fear of the people done nothing, the gathering of all good men done nothing, this heavily fortified place for a Senate meeting done nothing, the faces and expressions of these men done nothing to move you? Do you not sense that your plans are laid open, do you not now see that your conspiracy is already hemmed in and held in by the knowledge of all these men? What you did last night, what you did the night before, where you were, who you invited, what plans you made – do you think any of us are ignorant of this? O what times, what behavior! *Ō tempora, ō mōrēs!* The Senate understands this. The consul sees it, *cōnsul videt*. Nevertheless, this man lives. Lives? As a matter of fact, he even comes into the Senate, takes part in public deliberation, marks out and designates each one of us for slaughter with his eyes. Meanwhile we, who are brave men, think we have done enough for the republic if should we happen to avoid this man's madness and spears. To death, Catiline, you should have been led a long time ago, on the consul's order, and the destruction which you have for so long been plotting against all of us should have been directed at you."

Quō usque tandem abūtere, Catilīna, patientiā nostrā? Quam diū etiam furor iste tuus nōs ēlūdet? Quem ad fīnem sēsē effrēnāta iactābit audācia? Nihilne tē nocturnum praesidium Palātī, nihil urbis vigiliae, nihil timor populī, nihil concursus bonōrum omnium, nihil hic mūnītissimus habendī senātūs locus, nihil hōrum ōra vultūsque

mōvērunt? Patēre tua cōnsilia nōn sentīs, cōnstrictam iam hōrum omnium scientiā tenērī coniūrātiōnem tuam nōn vidēs? Quid proximā, quid superiōre nocte ēgeris, ubi fueris, quōs convocāveris, quid cōnsiliī cēperis, quem nostrum ignōrāre arbitrāris? Ō tempora, ō mōrēs! Senātus haec intellegit. Cōnsul videt; hic tamen vīvit. Vīvit? Immō vērō etiam in senātum venit, fit pūblicī cōnsiliī particeps, notat et dēsignat oculīs ad caedem ūnum quemque nostrum. Nōs autem fortēs virī satis facere reī pūblicae vidēmur, sī istīus furōrem ac tēla vītēmus. Ad mortem tē, Catilīna, dūcī iussū cōnsulis iam prīdem oportēbat, in tē cōnferrī pestem, quam tū in nōs omnēs iam diū māchināris.

The *vōx* of Cicero was still echoing through the interior of the temple when we slipped out, taking care to avoid the eyes of the security patrol. Latinitas commented on what I had just heard.

"You have just witnessed that rarest of things in politics, someone of great ambition confronting an overwhelming crisis and rising fully to the occasion. In a way he spent his entire career preparing for this moment. Unlike most Roman statesmen and politicians, **Marcus Tullius Cicero** did not come from an old aristocratic family or achieve fame after rising through the ranks in the army. He was brought up in a tiny town in the mountains of Italy called Arpinum. His father gave him the best education he could afford, and Cicero used it to hone to perfection a great natural talent for public speaking. After starting out as a defense lawyer and winning many difficult cases, he went into politics, where his skills as a speaker and constant hustle eventually put him in the consul's chair."

"Over the decades he has faced many personal risks and acquired many opponents and rivals. Yet he has never been in more danger than now, during this his consulship. Lucius Sergius Catilina, the senator we saw him attacking, has gathered together a large and diverse band of people who are willing to join a conspiracy to massacre the leadership of Rome and overthrow the state. Cicero recognizes his enemy's strengths – Catiline is charming, daring, and smart. He knows that Catiline's supporters include desperate people who nourish legitimate grievances against the powers that be. He understands and will take into account all these factors in the speech he is giving now and those he will give in the next few days, which will mark the beginning of Catiline's downfall."

"Cicero is making one mistake, though. He believes that eliminating the leadership of the revolutionary movement will be enough to restore stability and peace to the Republic. He does not appreciate the fact that, if nothing is done to remedy the economic desperation that makes people willing to try revolution, the instability and violence will only continue. And so it shall."

A makeshift tent stood on the grounds outside the temple, lit by a lamp from within. Inside a servant of Cicero's sat reviewing a text, the text of his speech, which the orator had memorized. Latinitas asked if she could look at it. Without even glancing up at her he said, 'Go home, old lady, and spin your wool; this is work for men.'

All at once a change came over Latinitas. She grew very tall again – just like the first night I met her, after she left – and her garments and skin took on a weird glow. Her eyes were fiery and her gaze was absolutely unbearable; I looked away. With a voice drawn from somewhere deep in the heart of the world she repeated her request for the text: *Dā mihi*, give it to me.

I heard Cicero's secretary humble himself in terror and scamper away. When I looked up again, Latinitas was standing there examining the book as if nothing had happened, her old self again. I didn't ask what had taken place; I knew what it meant, no doubt about it. It is heartening to have a *dea* as your Latin teacher, but it can also be, at times, very frightening.

"Look here!" she said, marvelling at the text. "Such words! *Audacia, furor, timor*, boldness, madness, fear... Verbs are words for actions, but nouns, the names of persons and things, can be just as powerful."

"If I teach you something important about nouns, do you think you can remember?"

Was this a threat? I nodded yes.

"Excellent."

1. EI-Nouns

"There is another family or declension of nouns beyond the four we learned yesterday: **EI-Nouns**, which some mortals call 3rd Declension nouns. They can be masculine, feminine, or neuter gender. They are easy to recognize in the dictionary: *THEIR GENITIVE SINGULAR FORM ALWAYS ENDS IN -IS***.** Understand? What distinguishes an EI-Noun?"

An EI-Noun always ends in *-is*, in the genitive singular.

"Right. EI-Nouns that are masculine or feminine – the only ones we will study today – have an accusative singular ending *em*. Today, you only need to memorize two new endings, accusative *em* and genitive *is*:"

Accusative and Genitive Singular Endings, Including EI-Nouns (A)

	Accusative Singular	Genitive Singular
A-Nouns	am	ae
UO-Nouns	um	ī
U-Nouns	um	ūs
E-Nouns	em	eī
EI-Nouns	**em**	**is**

"However – and here is a challenging fact – *THERE IS NO SINGLE NOMINATIVE SINGULAR ENDING FOR ALL EI-NOUNS*. Instead they possess about a dozen different endings, a different ending for each noun."

"To master EI-Nouns, the secret is this: *LEARN THE STEM*. This makes things easier for two reasons. First, the spelling of the stem is usually the closest to the English words derived from the Latin. Second, if you know the stem, you will find it easy to recognize the nominative singular. The nominative singular, although irregular, is often just the stem with an added letter *s*, or other simple change, like a shortened vowel:"

EI-Nouns, Stem vs. Nominative Singular (B)

Stem	English Derivative	Nominative Form	How the Stem becomes Nominative
lībertāt-	liberty	lībertās	't' becomes 's'
mort-	mortal	mors	't' becomes 's'
urb-	urban	urbs	's' added
vōc-	vocal	vōx	's' added ('k' plus 's' becomes 'ks'/x)
lēg-	legal	lēx	's' added ('g' plus 's' becomes 'ks'/x)
rēg-	regal	rēx	's' added
mōr-	moral	mōs	'r' becomes 's'
furōr-	fury, furor	furor	'o' shortened
cōnsul-	consulate	cōnsul	no change

"Write the nominative, accusative, and genitive singular for these nouns, followed by their English translations:"

	city	law	custom	fear	death	freedom [1]
Nom.	urbs					
Acc.	urb-em					
Gen.	urb-is					

city (subj./pred.)
city (obj.)
of the city

"EI-Nouns function just like the other nouns you know – as subjects, predicates, objects, or possessives:"

Tē mors nōn servābit.	Death will not save you.
Neque timor lēgis neque mōs eum movēbit.	Neither fear of the law nor custom will move him.
Eum cum vidēbō, cōnsul erit.	When I will see him, he will be a consul.

Cōnsul vōcem lēgis nōn habet. [2]
Sī mortem timēbis, labōris vītam habēbis. [3]

"When you translate these into Latin, (1) use SOV word order, and (2) put each Genitive *before* the noun it defines."

The king loves the fear of the people, he even plans the death of freedom. [4]
What finally will the consul preserve except the freedom of the city and its law? [5]

2. Prepositional Phrases

"Accusative nouns of all declensions have another use besides being an Object of a verb: they can be the Object of a Preposition and form Prepositional Phrases. A **Preposition** is a little word that has a noun as its object – 'in', 'to', 'for', 'by', or 'because of' in English, for example. A **Prepositional Phrase** is a preposition combined with a noun; it describes where or when or how an action took place. Four common Latin prepositions that go with or 'take' an Accusative are *ad*, *in*, *inter*, and *per*. Notice the Accusative form of each word."

ad urbem	to the city, towards the city
ad id	to, towards it
in patriam	into, against the country
in virum	into, against the man

inter spem et timōrem	between hope and fear
per furōrem	through madness
per eam	through her

"A preposition always comes before the noun it takes. However, another word, such as a Genitive, can come between them:"

in virī vītam	against the life of the man
per patriae mōrem	through the custom of the country

Furor tē ad urbem vocābat, nōs ad mortem vocābās! (6)
Through the law of the people we will at last have hope of freedom. (7)

3. Special Translations of *sum*

"Here's another useful tip: sometimes forms of sum in the third person like est are best translated as *'THERE IS', 'THERE ARE', 'THERE WERE', 'THERE WILL BE', OR 'IT IS' 'IT WAS', 'IT WILL BE'*, ETC. (C) This is how you should translate it when the verb comes before any other noun."

Est amīcus.	There is a friend.
Sed erant geminī.	But there were twins.
Mōs erat populum vocāre.	It was the custom to call the people.

Est etiam lēx Senātūs in tē, Catalīna, sed nihil est. (8)
Est vir, est diēs cum cōnsul fit. (9)

"In this sentence the infinitive *amāre* comes between a noun and its genitive; in English the noun and its genitive go together."

Mōs est, nōn lēx, amīcum amāre patriae. (10)

"In the same way *quid* and *speī* are separated by *est* here. Note that *valeō* can mean 'to be strong enough' to do something."

Sī quid est speī, rem pūblicam servāre valēbimus. (11)

4. Conjunctions

"Over time you will see that I have a fondness for lists and repetitions. In Latin some lists are made of similar kinds of words without the conjunction *et*:"

Ego vōs parāre, cōgitāre, spērāre, valēre iubēbō. (12)

Do you even plan death against us, against the city, against the Republic? (13)

"This is called **Asyndeton**, a term which means 'no conjunctions'. Latin also makes lists by repeating *et* or *atque* or *ac*:"

Sī manent nihil speī atque nihil fideī ac nihil lībertātis, nīl habēmus. (14)

"This repetition is called **Polysyndeton**, 'many conjunctions'. Polysyndeton can also occur with a repeated *nec*, 'neither… nor… nor… nor…'"

Nec patria nec urbs neque Senātus tē movēbit, ō Catilīna. (15)

"ALL THE WORDS IN A LIST MUST BE IN THE SAME CASE – all Nominative, or all Genitive, or all Accusative. So if you see a sentence like this…"

Tū et eum et eam vidēbis.

"… how do you translate it?"

I said, 'you and him and her will see'.

"What is the subject of *vidēbis*?"

Tū?

"Correct. Which is nominative, yes? And what case are *eum* and *eam*?"

Accusative.

Correct, both are accusative, 'him' and 'her'. So does *tū* belong to the list?

No.

"Try again: *Tū* Subject, Verb, and then the Objects, connected by *et* and *et*, both… and."

'You will see both him and her.'

"Good! Try this one."

Vōsne et fūrōrem et timōrem amābātis? (16)

"Good, again! Now, Latin has another word for 'and' besides *et*, *atque*, or *ac*: it is the syllable *-que* at the end of a word. This ending is translated immediately before the word as if it was *et*. If there are two *-que*'s, they are translated as 'both… and', just like *et*… et."

Translating *–que* (D)

1. Latin	2. Break off *que*	3. Put before word	4. Translate
ego tūque	ego tū-que	ego -que tu	I and you
mē eumque	mē eum-que	mē -que eum	me and him
mēque eumque	mē-que eum-que	-que mē -que eum	both me and him

Sīc inter vītamque mortemque manēmus. (17)
Sī quid amās, amā nihil nisi familiam patriamque. (18)
Dea vōs per urbem vocat iubetque vōs spērāre. (19)

"Now consider this sentence:"

Tū inimīcus in mē cōgitās. You the enemy plan against me.

"Because *inimīcus* is nominative, it labels the subject, which is *tū*, 'you'. Now translate this, paying special attention to the case of *cōnsul*:"

Tē cōnsul videō inque tē cōgitō parōque populum in tē, Catilīna. (20)

"One final challenge today. Remember when Cicero said:"

"O times, o behavior! The Senate understands this. The consul sees it; nevertheless, this man lives. Lives? Actually, he even comes into the Senate, becomes a participant in public deliberation, marks and designates with his eyes for slaughter each one of us."

"Here is the text again. Mark all the words whose meaning you know or can guess." (21)

Ō tempora, ō mōrēs! Senātus haec intellegit. Cōnsul videt; hic tamen vīvit. Vīvit? Immō vērō etiam in senātum venit, fit pūblicī cōnsiliī particeps, notat et dēsignat oculīs ad caedem ūnum quemque nostrum.

I only knew a few of the words, but I was able to guess about half.

"That will do for now," she said as we stood up. The torches of the night-watch were still burning in the temple. "Cicero, with his speech, has just barely managed to head off a bloody revolution. He has smoked out the rebel leaders and will force them to leave the city. Catiline has an army waiting for him out in the countryside, which will be defeated by a Roman legion sent against it by Cicero. Catiline's corpse will be found among those who fought and died in the front line. He is a brave man, whatever his other faults."

"Cicero will boast about this victory to no end, but his elation will not last long. The next man to combine populist sympathies with aristocratic charisma will have another tool at his disposal: a massive, battle-hardened army. We will learn more about him a few days from now, when we visit the soldiers of Julius Caesar."

Just as she said this, Catiline stalked out of the temple of Jupiter and immersed himself in a group of armed men. It felt like a relief to escape from this world of violence and threats, of angry men and furious goddesses, and find myself back home in my comfortable bed.

Yet the next morning, for some strange reason, I wanted desperately to return to *Rōma*.

11. David Bamber as the *ōrātor* Cicero in the HBO Miniseries *Rome*. The *togae* or togas are accurately reconstructed. Togas were made of *lāna,* wool.

12. A Roman coin called an *as*, showing Janus on the obverse, and the prow of a ship on the reverse. Note the inscriptions ROMA, and C. FONT. The latter is short for Gaius Fonteius, who commissioned the coin series in 114 BCE. The name 'Gaius' was normally abbreviated with the letter C.

Explōrātiō Sexta (VI)
Adventure Six

Catullus, *Poems*
The Dative Case
The Ablative Case
Introduction to Interrogative Pronouns
The Vocative Case
Singular Pronouns

Mōns Palatīnus, Rōma
Mēnsis Iūnius
Cn. Pompeiō C. Caeciliō Metellō Piō Scipiōne cōnsulibus

Palatine Hill, Rome
The month of June
Gnaeus Pompeius and Gaius Caecilius Metellus Pius Scipio, consuls (55 BCE)

"*Dōnum tibi habeō*, I've got a gift for you," she announced.

What is it?

"When you return from Rome, you never bring anything home except memories and a notebook. I wanted to prevent you from thinking the past is just a hallucination or an occasional waking dream, so I brought you a coin from the city."

It was a small piece, the size of a dime, made of bronze. The image on the obverse, the front, showed a head with two faces, one looking left and the other right, while on the back there was the prow of a ship. "The two-faced god is Janus or *Ianus*, the Roman god of transitions. This coin is called an *as*."

How much is it worth?

"An *as* is one tenth of a denarius, and a denarius was the minimum daily wage of a unskilled worker in Rome. A few dollars, I'd say."

No, I meant how much is it worth *today*.

"Today? Don't ask questions like that. It's a gift; it's just an ordinary coin."

That's what she said: just an ordinary coin. But as soon as I rolled it through my fingers, we were suddenly, once again, in the ancient world…

Nox erat, sed lūx lūcēbat: It was night, but a light was shining. The full moon was peering through the windows of a dining room, overwhelming with its glow two oil lamps sputtering in the corner. Seven men and one woman were sprawled on a u-shaped arrangement of couches, nibbling the last olives from silver platters that had once been full. The men were visibly and audibly drunk, and the man at the head couch was holding forth for the others. Latinitas paraphrased his speech for me later – we were watching from the garden outside, taking care to go unobserved. He was expounding on the following *rēs*, or subject: how his wife should take care of his corpse, should he die suddenly, struck down by an assassin or the faithless goddess Fortune. He wanted to be embalmed in the style of the Egyptians, his mummy laid out in a chamber inside a specially-built pyramid. The pyramid should be at least 50 feet tall, and made of precious Parian marble. The tomb was to have a secret entrance, for which only his wife had the key, and she was to visit every night at midnight, to make sure that all was in order, to bring an offering of cheese and mixed olives, and to drive away the witches that are especially active at such times. Each night, when her watch was over, she was to give his mummy a long kiss, lasting ten heartbeats – 'and then you can have something more, if you want it'. With that remark all of his companions broke into uncontrollable laughter, which dragged out for minutes. As the laughter died down, and began to be replaced by low snores, he asked his wife – a dignified young woman, who sat in rigid silence through his whole speech – for a kiss, shoving his lips out through a greasy gray beard. His lips held there motionless, then softened into an open gape. Drawing in air by the mouthful, he expelled it in loud, erratic snores, asleep and unconscious, as the moon continued to throw its pale light on his cold, hard skin.

His wife, Clodia Quadrantaria, rose to go to her bedroom. She woke up her maid and asked her to take out two poems that her sometime lover, the poet **Gaius Valerius Catullus**, had sent. Clodia kept them hidden from her husband, the Roman general Metellus, but many of Catullus' friends, as well as friends of his friends, had read them. They became even more well known years later, when Catullus and Clodia were long dead and gone, and Catullus' talent was reaffirmed by later poets and readers who found the passion and impact of his poetry undeniable. Clodia's maid (who, like her

mistress, was literate) read out loud for her, and Latinitas translated for me. You can probably figure out some of the Latin now:

Let us live, my Lesbia, and let us love,
and let's assign all of the rumoring
of mean old men the value of one *as*.

Vīvāmus, mea Lesbia, atque amēmus,
rūmōrēsque senum sevēriōrum
omnēs ūnīus aestimēmus assis!

Suns are able to set and rise
again; for us, light is short, and once it sets
we're forced to sleep one neverending night.

Sōlēs occidere et redīre possunt:
nōbīs cum semel occidit brevis lūx,
nox est perpetua ūna dormienda.

Give me a thousand kisses, then a hundred,
then another thousand, then a second hundred,
then yet another thousand, then a hundred.

Dā mī bāsia mīlle, deinde centum,
dein mīlle altera, dein secunda centum,
deinde usque altera mīlle, deinde centum.

Then, once we've made it several thousands,
we'll mix those thousands up to keep ourselves
from knowing, and to keep some no-good man
from bearing us a grudge, once he finds out
how many were our kisses.

Dein, cum mīlia multa fēcerimus,
conturbābimus illa, nē sciāmus,
aut nē quis malus invidēre possit,
cum tantum sciat esse bāsiōrum.

She held still for a minute; then, perhaps because the memory was too warm and she preferred, for now, the cold discipline of *dolor*, of pain, she asked that a different poem

be read. It began *Miser Catulle*, and clearly it upset her. When the maid reached the end of it, Clodia repressed a sob, and buried her face deep in her pillow.

What did that one say? I asked.

"Come this way. You will understand the Latin better after a little more study." Latinitas gestured me away from the house, towards a clearing behind the garden that overlooked the river Tiber. She hung an oil lamp from the branch of a apple tree – a shower of petals fell off its blossoms – and had us sit down on a broken marble pillar.

1. The Dative Case

"When I gave you that coin earlier, there were three things involved: me, you, and the coin. I was the subject. The coin was what I gave – the object. You were the person I gave the coin *to*. Your were in my thoughts as I gave the coin. This role – being the Recipient of a gift, or a thought, or someone's attention – is expressed by adding the words 'to' or 'for' to the noun in English: I give the coin *to* you, I do this *for* you, I am hostile *to* you."

"In Latin, there is a noun case to indicate the role of Recipient: the **Dative Case**. Pronounce it like this: DAY tiv. The name is based on the verb *dare*, to give. The case is almost always translated into English by adding the prepositions 'to' or 'for' to the noun. Most of the time the Dative noun refers to a person or group of persons."

"Dative forms are made by added these endings to the noun stem. Note that several of them have the letter *i*. In early Latin they all had the letter i: however, in A-Nouns, it blended with *a* to form the diphthong *ae*, and in UO-Nouns it disappeared. In other declensions it survived:"

	Dative Singular Endings (A)
A-Nouns	-ae
UO-Nouns	-ō
U-Nouns	-uī
E-Nouns	-eī
EI-Nouns	-ī

"This is what the endings look like when added to nouns and translated:"

	A-Noun	OU-Noun	U-Noun	E-Noun	EI-Noun
Nom.	via	deus	manus	rēs	vōx
Acc.	viam	deum	manum	rem	vōcem
Gen.	viae	deī	manūs	reī	vōcis
Dat.	vi-ae	de-ō	man-uī	r-eī	vōc-ī
	to the road	to the god	to the hand	to the thing	to the voice
or	for the road	for the god	for the hand	for the thing	for the voice

"Decline these five in your grammar notes:"

goddess friend Senate hope king (B)

I looked at her quizzically when I was done. The Dative and Genitive of A-Nouns have the same form?

"They do. The same is true of the Dative and Genitive of E-Nous, like *reī*. But don't worry, *manum tibi dabō*, I will give you a hand with that in a moment."

"The Dative Singular Pronouns are very common in Latin. All end in *-i*."

Dative Singular Pronouns (C)

mihi	tibi	eī	"Same for all genders"
to/for me	to/for you	to/for him/her/it	

"Seven of the following words are Dative and another three can be either Genitive or Dative – translate just those ten. Translate the seven Datives with 'to/for', and the other three with 'of/to/for'."

via, līberō, eī, animum, diēī, cōnsulī, deī, manus, labōrem, familiae, mōris, inimīcō, rēgī, virō, lībertātem, fidēs, tibi, lēgem, amīcus, patriae (1)

"In Latin sentences a Dative word is often but not always in the middle:"

I. Diem virō parābimus.
II. Diem (acc. sing.) virō (dat. sing.) parābimus (1st pl. fut.).
III. Day (obj.) to/for the man we will prepare.
IV. We will prepare a day for the man.

I. Dī immortālēs, spem date mihi.
II. Dī immortālēs, spem (acc. sing.) date (imperative pl.) mihi (dat. sing.)
III. Immortal gods, hope (obj.) give! to me.
IV. Immortal gods, give me hope!

Quid virō dābis? Quid fēminae? Quid mihi? (2)
Dāte urbīque reīque pūblicae lēgem, sī mōs nōn valet. (3)

"For this sentence, use the order Subject-Datives-Object-Infinitive-Verb."

The king prepares to give a hand both to you and to her. (4)

"A Dative can also specify who something belongs to, especially when the main verb is a third-person form of sum like *est, erat, erit, sunt, erant, erunt*. This is called **Dative of Possession**. The Dative word should be translated as the subject of 'have' in English, and the Nominative should be the object. The tense of 'have' should be the same as the tense of the *sum* verb."

Mihi est Menaechmō nōmen.	Literal: The name Menaechmus is to me. Translate as: I have the name Menaechmus.
Eadem urbs et patria est mihi.	Literal: The same city and country is to me. Translate as: I have the same city and country.
Erat patria tibi.	Literal: A country was to you. Translate as: You had a country.

Fēmina eram, et mihi erant duō geminī. (5)
Estne tibi fidēs? Estne tibi spēs? (6)

2. The Ablative Case

"There is another important Latin case, the last of the five common ones: the **Ablative Case**. Stress and pronounce it like this: AB la tiv – not, ab LAY tiv. The ablative case is used to indicate When, Where, Why, or How something is accomplished, or Where it came from. Ablative nouns often come after a Preposition, a word like 'in' or 'about' – we will learn some Latin prepositions in a moment."

"The Ablative Singular endings are very distinctive because they are all single vowels: *ā, ō, ū, ē, e*. All the vowels are long, except the *e* for EI-Nouns, which is short:"

Ablative Singular Endings (C)

A-Nouns	-ā
UO-Nouns	-ō
U-Nouns	-ū
E-Nouns	-ē
EI-Nouns	-e

"This is what the complete declension of the singular cases looks like for the noun families. A general translation for the Ablative is '(preposition) noun':"

	A-Noun	UO-Noun	U-Noun	E-Noun	EI-Noun
Nom.	via	deus	manus	rēs	vōx
Acc.	viam	deum	manum	rem	vōcem
Gen.	viae	deī	manūs	reī	vōcis
Dat.	viae	deō	manuī	reī	vōcī
Abl.	vi-ā	de-ō	man-ū	r-ē	vōc-e
	(prep.) way	(prep.) god	(prep.) hand	(prep.) thing	(prep.) voice

"Now you can complete the singular declensions for these nouns in your grammar notes:"

goddess friend Senate hope king (B)

"The Ablative Pronouns are:"

Ablative Singular Pronouns (D)

mē	tē	eō	eā	eō
(prep.) me	(prep.) you	(prep.) him	her	it

"Ten of these words are Ablative. Translate just those ten. Identify the Ablatives and translate as '(prep.) noun'."

cōnsule, dea, patriam, manū, amīcī, furor, rē, vītae, eō, fideī, Senātuī, diē, animō, vocī, puerō, viā, labōre, mortem, lībertāte, rēx (7)

"The most common prepositions that combine with ablative words in Prepositional Phrases are these. Put them in your vocabulary:"

in + ablative	in, on, in the case of
cum + abl.	with
sine + abl.	without
ā ab + abl.	from, away from
dē + abl.	about, from
ē ex + abl.	from, out of, based on

"Notice that *in* has different translations before accusative nouns ('into, against') and before ablative nouns ('in, on, in the case of')."

Why do some prepositions, like *ā*, have different spellings? I asked.

"When the next word starts with a vowel, or an *h*, Latin speakers use *ab* or *ex*. This keeps the vowel in the preposition from blending into the vowel of the noun. It's just like 'an' in English, which replaces 'a' before a word that begins with a vowel: you say 'a person', but 'an apple'."

"Here are Prepositional Phrases with Ablative nouns. Usually the Noun follows the Preposition, but sometimes another word, such as a Genitive, comes in between:"

Prepositional Phrases

in urbe	in the city
in tē	in you/in the case of you
cum cōnsule	with the consul
sine deae timōre	without fear of the goddess
ā deō	away from god
ab urbe	away from the city
dē familiae morte	about the death of the family
ex urbe	out of the city
ex populī mōre	based on the custom of the people

"Notice that the Ablative often has a sense of separation. This is where it gets its name from: the Latin word *ablātīvus*, meaning 'carried away from'. Now you try these:"

ā familiā, in Senātū, sine eius līberō, dē populī mōre [8]
with the woman, without his madness, out of the law of god, in the case of its consul [9]

"When *cum* meaning 'with' combines with *mē* and *tē*, it is Postponed and attached to the pronoun. Write these down in your notebook:"

mēcum	equals *mē* + *cum*	with me (E)
tēcum	equals *tē* + *cum*	with you

"Now you can try these sentences."

Ego dē rē pūblicā et Senātū cōgitābō, tū dē eius familiā. (10)
Tēcum esse amō, sed nōn tū mēcum. (11)
Finally the consul, based on a fear of freedom, calls him towards death. (12)

"Add these nouns and adverbs to your vocabulary:"

A-Nouns

cūra, cūr-ae	f.	care, concern	"Not cure!"
īra, īr-ae	f.	anger	
puella, puell-ae	f.	girl	

EI-Nouns

amor, amōr-is	m.	love
dolor, dolōr-is	m.	pain
lūx, lūc-is	f.	light
nox, noct-is	f.	night

Adverbs

deinde	then
iam	now, already
nunc	now

Amat is puellam. Deinde rogat eum puella: 'quid cūrae mihi est, sī tū amās, sed nōn ego?' (13)
Nox fit, sed iam in animō lūcem videō deī. (14)

I was hoping when I was with you. But now love of you changes hope into care, anger, (and) pain. (15)

3. Introduction to Interrogative Pronouns

"The pronoun *quid,* if you remember, means 'what'. It has a partner, *quis*, which introduces a question and means 'who'. Like *quid*, it is an **Interrogative Pronoun**. It is called that because it introduces an *interrogātiō*, or a question. We will see these Interrogatives in Catullus' poem."

Interrogative Pronouns (F)

quis	who?	Nominative
quem	whom?	Accusative
cuius	whose?	Genitive
cui	to/for whom?	Dative
quō	prep. + whom?	Ablative

"Notice that the Genitive and Dative of *quis* have the same endings as the Genitive and Dative of *is ea id*, differing only the length of one vowel:"

Genitive	eius	cuius
Dative	eī	cui

"I call these endings **IUS-I** endings. Almost all Latin pronouns have them."

Quem nunc geminī vocant? (16)
Cuius vōx nōs ex lūce in noctem vocābat? (17)
In quō aliquid speī vidēbās? (18)
Who was having care of her life? (19) "That is how Latin says 'care for' – it uses the genitive, 'care of'."
To whom does the light of life not give pain, then anger? (20)

4. The Vocative Case

"One more thing today. When you call someone by name in Latin, you use the Nominative form of their name: *ō Catilīna, ō Clōdia*, you'd say to get their attention. But when you call out a man whose name or title ends in *-us*, replace the *-us* with an *-e*:"

Ō Menaechme! Salvē, Catulle! "Oh Menaechmus!" "Hello, Catullus!"

"And when you call a man whose name or label ends in *-ius*, you replace the *-ius* with *-ī*:"

Ō Terentī! Salvēte, Iulī et Gaī! "Oh Terentius!" "Hello, Julius and Gaius!"

"These forms are called the **Vocative Case**. Latin names are always translated into their nominative form in English, so restore the *-us* ending. Tanslate *Catulle* as 'Catullus'. "

"Translate these into Latin or English."

Oh Plautus! Hello, Vergilius! *Salvē, Tullī! Ō Marce!* (21)

5. Genitive, Dative, and Ablative Pronouns

"Make sure you have all the Personal Pronouns in your notebook in one place."

Singular Personal Pronouns (G)

	1st person	2nd person	3rd person
Nominative	ego	tū	is ea id
Accusative	mē	tē	eum eam id
Genitive	meī	tuī	eius eius eius
Dative	mihi	tibi	eī eī eī
Ablative	mē	tē	eō eā eō
	I	you	he she it
	me	you	him her it
	of me	of you	his her its
	to/for me	to/for you	to/for him/her/it
	prep. + me	prep. + you	prep. + him her it

"Now let's go through the other poem we heard Lesbia's reader read aloud. First we will go through the Latin, then take it section by section. You should smoothe it out yourself, using the help I give you. (21) In this poem Catullus is acting as if he is to talking to himself, but he is really performing his emotions for us."

Miser Catūlle, dēsinās ineptīre,
et quod vidēs perisse perditum dūcās.
Fulsēre quondam candidī tibi solēs,
cum ventitābās quō puella dūcēbat
amāta nōbīs quantum amābitur nūlla.
Ibi illa multa cum iocōsa fīēbant,
quae tū volēbās nec puella nōlēbat,
fulsēre vērē candidī tibi sōlēs.
Nunc iam illa nōn vult: tū quoque impotēns nōlī,
nec quae fugit sectāre, nec miser vīve,

sed obstinātā mente perfer, obdūrā.
Valē puella, iam Catullus obdūrat,
nec tē requīret nec rogābit invītam.
At tū dolēbis, cum rogāberis nūlla.
Scelesta, vae tē, quae tibi manet vīta?
Quis nunc tē adībit? Cui vidēberis bella?
Quem nunc amābis? Cuius esse dīcēris?
Quem bāsiābis? Cui labella mordēbis?
At tū, Catulle, dēstinātus obdūrā.

Miser Catūlle, dēsinās ineptīre,
et quod vidēs perisse perditum dūcās.

Miserable _____, *you should cease* *to be naïve,*
____ *what* _____ *has gone, gone (obj.) consider.*

Fulsēre quondam candidī tibi solēs,
cum ventitābās quō puella dūcēbat
amāta nōbīs quantum amābitur nūlla.

They shone *once* *white (pred.)* _____ *the suns (subj.),*
_____ *you were going where* _____ *was leading,*
she beloved *by us as much as* *will be loved* *no woman (subj.).*

"The word *quondam* is postponed. The word order of the first line here is: verb, 'they shone'; then 'once'; then the predicate, 'white'; then the dative pronoun; and finally the subject. So it can be smoothed out as, 'Once the suns shone white for you.'"

Ibi illa multa cum iocōsa fīēbant,
quae tū volēbās nec puella nōlēbat,
fulsēre vērē candidī tibi sōlēs.

There those *many (subj.)* _____ *games (subj.)* *were taking place,*
which ___ *were wanting* _____ _____ *was not wanting,*
they shone *truly* *white (subj.)* ____ *the suns (subj.).*

"In the first line, *cum* is also postponed. In English it should be translated at the start: 'There, when those many games...' The verbs that follow, *volō* and *nōlō*, mean 'to want' and 'to not want'; they have a 3rd singular form, *vult*, and imperative, *nōlī*, which both come up in the next sentence."

Nunc iam illa nōn vult: tū quoque impotēns nōlī,
nec quae fugit sectāre, nec miser vīve,
sed obstinātā mente perfer, obdūrā.

____ ____ *that (woman) not wants;* _____ _____ *powerless don't want,*
nor she who flees, chase (imperative), nor miserable live (imperative),
but with obstinate mind carry on (imperative), be tough (imperative)!

"In the last line, *obstinātā mente* is in the ablative, but without a preposition. The words mean, 'with an obstinate mind', or 'with mind made up'."

Valē puella, iam Catullus obdūrat,
nec tē requīret nec rogābit invītam.

_____ _____, _____ _____ _____
nor _____ *he will seek back nor* _____ *unwilling (obj.).*

"Notice that 'you' is the object, and it refers to Lesbia; and *invītam* is accusative, so it is she who is unwilling."

At tū dolēbis, cum rogāberis nūlla.
Scelesta, vae tē, quae tibi manet vīta?

But _____ *will feel pain,* _____ *you will be asked never.*
Bad woman, _____ *for you; what sort of* ____ _____ _____*?*

"The word *quae* goes with *vīta*, as both are nominative: 'what sort of life?'"

Quis nunc tē adībit? Cui vidēberis bella?
Quem nunc amābis? Cuius esse dīcēris?
Quem bāsiābis? Cui labella mordēbis?
At tū, Catulle, dēstinātus obdūrā.

_____ ____ _____ *will go to?* _____ *you will seem pretty?*
_____ ____ _____*?* _____ _____ *will you be said?*
_____ *you will kiss?* _____ *lips you will gnaw?*
But _____, _____, *determined (pred.)* _____ *(imperative).*

I get it, I told her. It's a break-up poem. Or it's his response to her breaking up with him. I give him credit for one thing.

"What's that?" she asked.

He knows that 'no means no'.

"I suppose that's true."

But I don't understand something: why does Catullus call Clodia *Lesbia*?

"'Lesbia' is Catullus' name for Clodia in his poetry. By giving her a code-name, he could carry on the affair and write poems about it that circulated without getting into trouble. He chose 'Lesbia' as her name for two reasons. Many fans of poetry believe that of all the old Greek love poets, Sappho from the island of Lesbos was the best of all. Catullus himself translated Sappho into Latin – one translation that he made begins, *Ille mī par esse deō vidētur*, 'That man seems to me to be equal to a god'. Now *Lesbia* in Latin means 'woman from Lesbos'. So by choosing that name it meant that he loved Clodia as much as he loved Sappho. The other reason for his choice is that 'Lesbia' has the same number of letters and syllables as 'Clodia': six, and three. That was the rule for picking a nickname in poetry."

What happened to Clodia? What about her and Metellus?

"The full story is lost to time, but other poems of Catullus communicate that their marriage was rocky. Clodia had at least one more lover, a young man named Caelius, who was charged in court with attempted murder. He was defended by none other than Cicero. Cicero spent a good part of his speech, the *Prō Caeliō*, smearing Clodia's reputation, to separate his client from her, and tried to make her seem like a prostitute. You can read the speech to find out more about her, but be careful – it's all slander and smears."

"You can also read Catullus' poems to and about her – but they are the work of love, hardly objective. Perhaps we can trust Catullus enough to believe that their love was indeed mutual, for a time, and sweet? But Clodia no longer has a voice, and not even the gods," she added, shaking her head, "know what any human being truly feels in her heart, or his heart."

13. A Roman mosaic from the first-century CE showing two *amātōrēs* or lovers. Note the attendants, who are probably *servī*, enslaved persons, engaged in various tasks.

14. A manuscript, written in 1483, of Lucretius' poem *Dē Rērum Nātūrā*. The title at the top reads *T(itus) Lucretiī Epicūreī poēt(a)e clāriss(imī) liber prīmus*, 'Of Titus Lucretius the Epicurean, the most famous poet, the first book.' The first line reads *Aeneidum genetrix, hominum dīvumque voluptās*, 'Matriarch of the Aeneas family, pleasure of men and gods…', referring to the goddess Venus.

Explōrātiō Septima (VII)
Adventure Seven

Lucretius, *de Rerum Natura*
Plural Noun Forms
Adjectives with Feminine Nouns

Campus Martius, Rōma
Mēnsis Iānuārius
L. Domitiō Ahēnobarbō Ap. Claudiō Pulchrō cōnsulibus

Campus Martius, Rome
The month of January
Lucius Domitius Ahenobarbus and Appius Claudius Pulcher, consuls (54 BCE)

"Bundle up," she said. "Last night was as cold as it gets in Rome, almost freezing. The park we are going to has walls, but they only slow the wind, they don't stop it."

I closed my eyes and took a sip of the drink. Today it tasted horribly bitter, a bitterness only partially offset by a dab of honey smeared on the rim of the glass. After I blinked, I felt a chill air on my face. We were in a large park, with fountains and leafless trees laid out in tidy rows, hemmed in on all four sides by *porticūs*, porticoes, rows of columns with covered walkways. We were standing behind a group of people all facing a large stack of firewood. On top of it was a corpse wrapped in a blanket, and I realized: this was a funeral. The attendees were all of about the same age, and it struck me that they were probably the dead man's friends. Most had the well-fed look of upper-class Romans, yet they wore the simple wool and linen garments of the plebs. About two dozen men and four women stood there, holding hands or with their arms around each others' backs; one, to judge by his tatoos and branding scars, either was or had been a *servus*, a slave.

"These are members of the Epicurean community," she whispered. "This is a funeral for their friend, the poet **Titus Lucretius Carus.** Notice they are all smiling, or trying to. Not the usual behavior for Romans at a funeral! There is a reason for this."

"Epicurus, the Greek philosopher whose teachings they follow, taught a simple creed based on a handful of basic principles: that the basic needs of life are easy to meet; that things that seem frightening can, with mental practice, be overcome; and that gods are nothing we should fear. He argued that the world is made up of atoms, created without any help from the gods, and that the soul is a kind of vapor, which dissipates when people die. Perhaps his most important teaching was that death is not a thing people should worry about, since nothing of a person is left behind that can suffer. The only correct attitude toward death is to consider it completely irrelevant; *timor mortis*, fear of death, is to be confronted and eliminated. People should enjoy the lives they have, avoid the violent world of politics, and build a *societātem amīcōrum*, a society of friends – hence" and she gestured to the group in front of us, its members leaning against each other to keep off the cold. "These are Lucretius' dear companions, seeking to mark his death in a manner consistent with Epicurean teaching. Lucretius meant a lot to them as a person, and he was, in addition, a genius of a *poēta*."

The pyre was lit and sprang quickly to life, offering a welcome blast of warmth. As the flames crackled and roared, one man stood before them and began to read lines of poetry from a scroll:

"To raise so bright a lamp above such darkness,
to shine a light on the conveniences of life: you were the first to do so,
and you I follow, o pride of the Greek nation, and now
in the marks you made I plant and fix my footsteps."

Ē tenebrīs tantīs tam clārum extollere lūmen
quī prīmus potuistī inlūstrāns commoda vītae,
tē sequor, ō Grāiae gentis decus, inque tuīs nunc
ficta pedum pōnō pressīs vestīgia signīs.

"What he is doing," she explained to me, "is very appropriate. He is reading from the third book of Lucretius' long poem, *dē Rērum Nātūrā*, *On the Nature of Things*. The poem is an introduction to Epicurean philosophy in verse, and this book opens with Lucretius' tribute to Epicurus. The reader is reusing it as a tribute to Lucretius himself."

He went on:

"It is not so much from a desire to challenge as it is from love
that I yearn to copy you. For how could a swallow compete
with swans, or what could baby goats with trembling limbs
do on a racecourse like the force of a mighty horse?

nōn ita certandī cupidus quam propter amōrem
quod tē imitārī aveō; quid enim contendat hirundō
cycnīs, aut quidnam tremulīs facere artubus haedī
cōnsimile in cursū possint et fortis equī vīs?

You, father, are the discoverer of facts, you provide us with
a father's rules, and from your famous papers,
just as bees sip everything in meadows of flowers,
we feed upon your words, all of them golden,
golden, and always most worthy of endless life.

tū, pater, es rērum inventor, tū patria nōbīs
suppeditās praecepta, tuīsque ex, inclute, chartīs,
flōriferīs ut apēs in saltibus omnia lībant,
omnia nōs itidem dēpāscimur aurea dicta,
aurea, perpetuā semper dignissima vītā.

"For as soon as your method has started to give voice to
the nature of things – a method rising from a godlike mind –
the terrors of the mind scatter, and the walls of this world
go away…"

nam simul ac ratiō tua coepit vōciferārī
nātūram rērum, dīvīnā mente coorta,
diffugiunt animī terrōrēs, moenia mundī
discēdunt…

After finishing the introduction he went on to read Lucretius' explanation of how the soul is made out of atoms and cannot survive apart from the body. He concluded with a passage where Lucretius brought in Nature herself to teach a final lesson about acceptance of life's limits:

"Finally, what if the Nature of Things, *Rērum Nātūra*, suddenly got a voice,
and personally criticized one of us like this –
'What is the reason, mortal being, why you indulge in sick grief
so much? Why do you groan and weep for death?
For if you are grateful for what you've lived, your life so far,
and if all the goods you possessed have not washed away and vanished
unappreciated, as if stuffed into a bucket full of holes,

why then don't you leave like a dinner guest, full of life, *plēnus vītae*,
and take your carefree rest with a mind at peace, you fool?"

We could see the Epicureans working hard with their feelings, struggling to confront and overcome the natural human loathing of non-existence, the desire for a life that goes on and on forever. When the reading came to an end, the flames on the pyre had largely burned themselves out; the participants exchanged hugs and kisses, and broke up into two groups to go home. A pair of teenage boys, intrigued by the proceedings, attached themselves to one group and began to ask them questions. The other group raised their cloaks over their heads and broke into a jog after an old woman taking a stroll with her son began to throw rocks at them, calling them atheists and *impiī, impiī*, impious, unreligious folks.

That was my introduction to the Epicureans. To escape the cold we retreated to an official-looking building set into one of the porticoes, climbing its stone steps. Latinitas explained that this place was meant to be an alternative venue for Senate meetings when it was finished. Construction was ongoing, and some craftsmen were still busy carving and polishing its stones. One team was applying paint to the hair and clothing of a larger-than-life statue of a Roman general, *Pompeius Magnus*, Pompey the Great, who was the patron of this whole complex, she explained. We availed ourselves of the workers' portable fireplaces, and sat down to study.

"Let's start with some nouns that are relevant to Epicureanism and Lucretius' poem:"

A-Nouns

anima, anim-ae	f.	soul
causa, caus-ae	f.	cause
nātūra, nātūr-ae	f.	nature

EI-Nouns

pater, patr-is	m.	father
māter, mātr-is	f.	mother
homō, homin-is	m.	human being, person
ratiō, ratiōn-is	f.	method; reason
gēns, gent-is	f.	family line; nation
mēns, ment-is	f.	mind, will "This word means 'mind' as a focused tool."

ars, art-is	f.	art, skill
pars, part-is	f.	part
fīnis, fīn-is	m.	end; goal; plural, territory

Dē fīne vītae, dē mente animāque tē parō docēre, et dē amōris nātūrā. [1]

1. All Noun Forms

"Today we will switch from singular to **Plural Noun Forms** in Latin. These are distinguished from singular forms by special endings, just as they are in English. English plurals often end with 's', but other small changes can occur, which you already know, unconsciously, if you know English well:"

Singular	Plural	Change in English
frog	frogs	add 's'
madness	madnesses	add 'es'
country	countries	replace 'y' with 'ies'
life	lives	replace 'f' with 'v', add 's'
woman	women	replace 'a' with 'e'

"Latin plurals are also formed by adding different endings to the stem. The translations are the same as those for the singular, but they will have English plurals."

In the air she sketched this chart for me:

Plural Noun Endings

	A	UO	U	E	EI	EI I-Stem
Nominative (subj./pred.)	ae	ī	ūs	ēs	ēs	ēs
Accusative (obj.)	ās	ōs	ūs	ēs	ēs	īs/ēs
Genitive ('of')	ārum	ōrum	uum	ērum	um	ium
Dative (to/for)	īs	īs	ibus	ēbus	ibus	ibus
Ablative (prep.)	īs	īs	ibus	ēbus	ibus	ibus

"Look at the five patterns these endings make:"

"One: most of the endings contain the key letters for each declension: A, O, U, E, and E."

"Two: ALL of the accusative plurals have a final *s*, just like some of the nominative plurals."

"Three: U-Nouns, E-Nouns, and regular EI-Nouns have the same nominative and accusative plurals."

"Four: all of the Genitive plurals end in *um*. Three genitive plurals have the noun-family letter + *rum*: *ārum*, *ōrum*, and *ērum*."

"Five: the Dative and Ablative plural endings are always the same within each noun family. All of the Dative and Ablative plurals for A-Nouns and UO-Nouns end in *-īs*, while all of the Dative and Ablative plurals for U-Nouns and EI-Nouns end in *-ibus*."

What's the last column you added to the right?

"Some EI-Nouns, called **I-Stem EI nouns**, display a letter *ī* in the accusative plural and add an *i* to the genitive plural. Of the nouns you have learned so far, the following are I-Stems. What do they have in common? Look at the letters in the stems:"

EI-Nouns I-Stem, Examples (A)		
mors, mort-is	f.	death
urbs, urb-is	f.	city
gēns, gent-is	f.	family line; nation
mēns, ment-is	f.	mind, will
ars, art-is	f.	art
pars, part-is	f.	part
fīnis, fīn-is	m.	end; goal; plural, territory

A few have *t* at the end of the stem, I said.

"Right. Not just *t*: an *rt* or *nt*, or *rb*. Those consonants mark an I-Stem. As for *fīnis*, notice that it has the SAME FORM in the nominative and the genitive singular. That is another feature that tells you you have an I-Stem EI-noun."

"You can now create any form for any noun. Write these endings in your notebook and review the examples I give you."

All Noun Endings (B)

A-Noun

-a	-ae	via	viae
-am	-ās	viam	viās
-ae	-ārum	viae	viārum
-ae	-īs	viae	viīs
-ā	-īs	viā	viīs
		road (subj./pred.)	roads (subj./pred.)
		road (obj.)	roads (obj.)
		of the road	of the roads
		to/for the road	to/for the roads
		(prep.) road	(prep.) the roads

UO-Noun

-us	-ī	amīcus	amīcī
-um	-ōs	amīcum	amīcōs
-ī	-ōrum	amīcī	amīcōrum
-ō	-īs	amīcō	amīcīs
-ō	-īs	amīcō	amīcīs
		friend (subj./pred.)	friends (subj./pred.)
		friend (obj.)	friends (obj.)
		of the friend	of the friends
		to/for the friend	to/for the friends
		(prep.) the friend	(prep.) the friends

U-Noun

-us	-ūs	manus	manūs
-um	-ūs	manum	manūs
-ūs	-uum	manūs	manuum
-uī	-ibus	manuī	manibus
-ū	-ibus	manū	manibus
		hand (subj./pred.)	hands (subj./pred.)
		hand (obj.)	hands (obj.)
		of the hand	of the hands
		to/for the hand	to/for the hands
		(prep.) the hand	(prep.) the hands

E-Noun

diēs	diēs	day (subj/pred.)	days (subj./pred.)
diem	diēs	day (obj.)	days (obj.)
diēī	diērum	of the day	of the days
diēī	diēbus	to/for the day	to/for the days
diē	diēbus	(prep.) the day	(prep.) the days

EI-Noun

vōx	vōcēs	voice (subj./pred.)	voices (subj/pred.)
vōcem	vōcēs	voice (obj.)	voices (obj.)
vōcis	vōcum	of the voice	of the voices
vōcī	vōcibus	to/for the voice	to/for the voices
vōce	vōcibus	(prep.) the voice	(prep.) the voices

I-Stem EI-Noun

mors	mortēs	death (subj./pred.)	deaths (subj/pred.)
mortem	mortīs/ēs	death (obj.)	deaths (obj.)
mortis	mortium	of death	of deaths
mortī	mortibus	to/for death	to/for deaths
morte	mortibus	(prep.) death	(prep.) deaths

"Complete your declensions and translations of these five nouns, which you started yesterday, and add 'art' too, an I-Stem noun."

life friend Senate hope king art (C)

"The noun *deus* has irregular plural forms which you will encounter sometimes."

Irregular Plurals of *deus* (D)

deus	deī or **dī**	god (subj./pred.)	gods (subj/pred.)
deum	deōs	god (obj.)	gods (obj.)
deī	deōrum or **deum** or **dīvum**	of god	of the gods
deō	deīs or **dīs**	to/for god	to/for the gods
deō	deīs or **dīs**	(prep.) god	(prep.) the gods

"Now try these sentences. Remember to identify the Subject and the Verb, and make sure that they agree:"

Sed mihi nīl erit vīta sine cūrā artium amīcōrumque amōre. (2)
Erant rēgēs in urbe, deinde cōnsulēs, cum lībertās valēbat. (3)
Quis nunc dē mōribus patrum rogat nisi tū? (4)
Mortēsne inimīcōrum vidēbimus et timōris fīnem? (5)
We ponder the goals of nature and the causes, and the customs of the gods. (6)
"Use the verb *cōgitō* for 'ponder'. Give all three possibilities for 'of the gods'."

One of the workmen came over to feed the fire in the portable fireplace with some scrap wood. He must have seen us but avoided my gaze, a deference that made me uncomfortable; he was a slave or a day-laborer, who had long since internalized the lesson that you do not make eye-contact with people who are wearing nice clothes. My mind wandered as I tried to think of ways to improve his lot a bit. Latinitas read my mind and set me straight: "You are so busy thinking of ways you can help him that you missed something – he tended the fire to keep *you* warmer; the heat does not travel over where they are working. You can show your humanity by accepting this kindness, remembering it, and passing it along. When you are at the bottom, being generous is sometimes the last form of human dignity available to you. That's how many slaves maintained some self-respect, caring for masters they hated or held in contempt."

I thought about that for a while, daydreamed a massive slave revolt into existence, then remembered the part about the past being unchangeable. Latinitas put her hand on my shoulder to signal that we should move on.

2. Adjectives for Feminine Nouns

"The fire is getting warmer, so let's stay a bit longer. We're going to add to your vocabulary by talking about adjectives now. An **Adjective** is a word that describes a noun or pronoun: that it is warm, bright, or belongs, say, to him: *warm* fire, *bright* fire, *his* fire – those are adjectives describing a fire."

"English adjectives usually have just one form. Latin adjectives, by contrast, have forms that tell you gender, number, and case. They are like Latin nouns in that respect, but unlike Latin nouns, they can be *any* gender – masculine, feminine, or neuter. You already know two adjectives, *bonus, bona, bonum*, 'good', and *malus, mala, malum* 'bad'. When you see an adjective in the dictionary, it will often have three words that are the Masculine, Feminine, and Neuter Nominative Singular forms. Add these to your vocabulary:"

meus, me-a, meum	my
tuus, tu-a, tuum	your

clārus, clār-a, clārum	famous; clear
dīvīnus, dīvīn-a, dīvīnum	divine
magnus, magn-a, magnum	great
vērus, vēr-a, vērum	true
vērō	in fact "Usually the second word in a sentence."

"These adjectives I call **US-A-UM adjectives** after their endings. The stem of an adjective can be found by removing the *a* from the feminine singular**.** To remind you of this, I want you to write a dash between the stem and the *a*."

"Adjectives, like chamaeleons, copy the gender, number, and case of their associated noun: ***LATIN ADJECTIVES CHANGE THEIR FORMS TO MATCH THE NOUNS THAT THEY DESCRIBE***. The family of ending you should use depends on the gender of the noun. For US-A-UM adjectives, the following rule is true:"

Adjective Endings Rule (E)

If the Gender of the Noun is…	its Adjective Declines Like an…
Feminine	A-Noun
Masculine	UO-Noun
Neuter	Neuter UO-Noun "To be studied later!"

"AN ADJECTIVE HAS THE SAME CASE AS ITS NOUN, AND THE SAME NUMBER."

"You know one example of adjective use like this already: *rēs pūblica*. *Rēs* is a noun, and *pūblica* is an adjective based on the noun *populus*. The noun is feminine, so the endings on *pūblica* are A-Noun endings."

"There are no new endings to learn. But you must get used to adjectives sometimes modifying nouns whose endings are not spelled the same. Also, ADJECTIVES IN LATIN CAN COME BEFORE OR AFTER THEIR NOUNS."

"I have given you the singular forms. Write the plural forms and translations." (7)

Adjective with Feminine A-Noun: mea familia

Singular		Plural
mea familia	my family (subj./pred.)	
meam familiam	my family (obj.)	
meae familiae	of my family	
meae familiae	to/for my family	
meā familiā	(prep.) my family	

"Write the singular forms and translations." (8)

Adjective with Feminine U-Noun: manus tua

Singular		Plural	
		manūs tuae	your hands (subj./pred.)
		manūs tuās	your hands (obj.)
		manuum tuārum	of your hands
		manibus tuīs	to/for your hands
		manibus tuīs	(prep.) your hands

"Write out both the singular and plural for these adjective-noun pairs, and the translations." (9)

Adjective with Feminine E-Noun: rēs vēra
Adjective with Feminine EI-Noun: magna pars

Clāram vōcem habēs; vocā mihi populum in urbem. (10)
Familia vērō dolōrem mātrī tuae dat. (11)
Dīvīnae mentis labor vītam meam servāre nōn valēbit. (12)
"The verb *valeō* can mean 'to be strong enough to' and be followed by an infinitive."
In fact a great part of the nation is already with them. (13)

"Finally, add these important words to your vocabulary:"

Adverb

semper	always

Conjunctions

nam	for (explaining why)	
enim	for (explaining why) "This word often comes second"	
ut	as, like	"Often used in short phrases with a verb, like *ut spērō*, 'as I hope', *ut fit*, 'as it happens'."

"Both of the conjunctions *nam* and *enim* mean 'for' in English, but they are not prepositions like 'for you'. Instead they introduce explanations: 'I need to remain, for thus the goddess orders'. In Latin this sentence would be *Manēre dēbeō, <u>nam</u> dea sīc mē iubet*, or *Manēre dēbeō; sīc <u>enim</u> dea mē iubet*."

Mūtā iam tuam mentem, Catilīna; nam vōcēs cōnsulum tē iubent, urbs magna tē vocat. (14)
Sīc semper ego sum ut tū es, Catulle: vīta mea lēgem nōn habet. (15)
Magna īra nōn deōs movet, semper enim iī vītam sine cūrīs habent. (16)
Per tē, dea, per tē hominum gēns clāram diēī lūcem vidēbit: virī, fēminae, līberī, populī magnī, magnae urbēs. (17)
Dē bonā causā magna pars populī gentem eius amant. (18)
"Although *pars* is singular, it names a group of people, so the verb is plural."
Love calls humans in cities famous and great. (19)
I will teach him true things, Tullius, for divine reason calls us to them. (20)

"Now fill in the blanks and smooth out the translation of these lines of Lucretius:"

Nam	simul ac	ratiō tua	coepit	vōciferārī
____	*as soon as*	____ _____	*has started (3rd sing.) to give voice to*	

nātūram	rērum,	dīvīnā	mente	coorta,
_____	_____,	*(from)* ____	_____	*rising (adj., fem., nom. sing.),*

diffugiunt	animī	terrōrēs,	moenia	mundī
scatter (3rd pl.)	_____	_____,	*the walls (nom. pl.)*	*world (gen. sing.)*

discēdunt.
go away (3rd pl. pres.) (21)

When we were done, we walked back through the *Porticus Pompeī*. Like a tour guide, Latinitas explained to me that Pompey the Great ordered and had overseen the construction of this complex, paying for it out of his own pocket; after leading Roman armies to victory over countless nations and kingdoms in the eastern Mediterranean – Pontus, Armenia, Cappadocia, Syria, Phoenicia, Judaea, Nabataea – Pompey had become rich from plunder. She also drew my attention to the paintings and statues under the porticoes. There were hundreds of famous works of art from Greece, most of them stolen and carried back to Rome. Looking at them, I could feel the intense Roman

love of Greek art – and the indignation of the Greeks, whose stolen treasures these were.

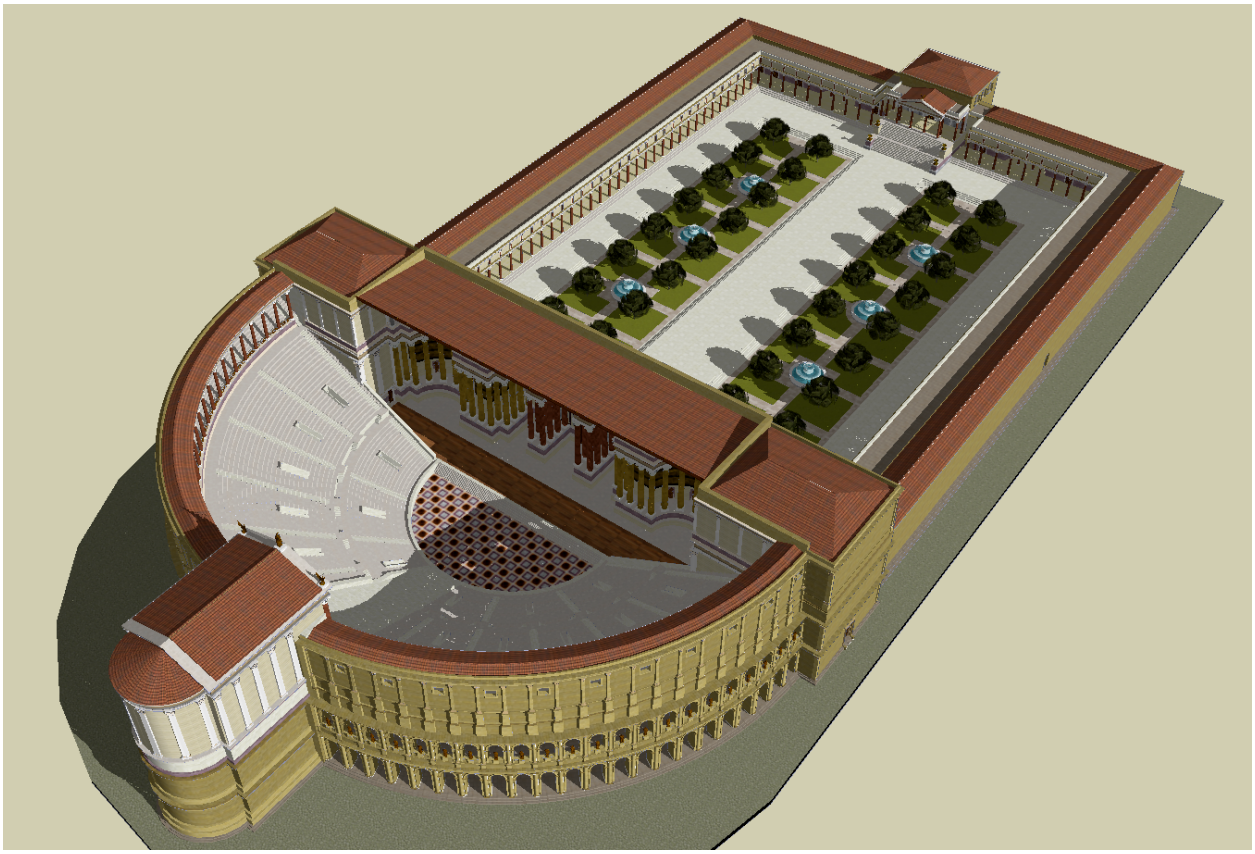
At the far end of the park we entered a tall but nondescript building. The interior looked like the back room of a theater. Sure enough, when we passed outside again, we were standing at the end of a long stage, nearly 300 feet long. Rising before us were dozens and dozens of rows of seats arranged in semicircles. In size and layout it was just like theaters I had been to – but it was much more beautiful. All of the columns and supports were made of colored stone and marble. High up on the top row of the seats sat an entire temple. It had an inscription on it, from which I could make out the words VENERIS, 'of Venus', and POMPEIVS MAGNVS CONSVL. It was a temple for Venus, dedicated, like the theater and the park, by Pompey the Great as consul.

Instead of a roof, the theater had a timber framework, over which massive tapestries were draped, each one the size of a ship's sail. Woven into them in gorgeous reds and yellows were animals, tragic masks and comic masks, and stylized pictures of Pompey riding in a triumphal chariot. The material they were made of was thin, and the sunlight shining through them cast their color over everything below; whenever the wind picked up, the tapestries rippled and the colors swept in waves over the seats.

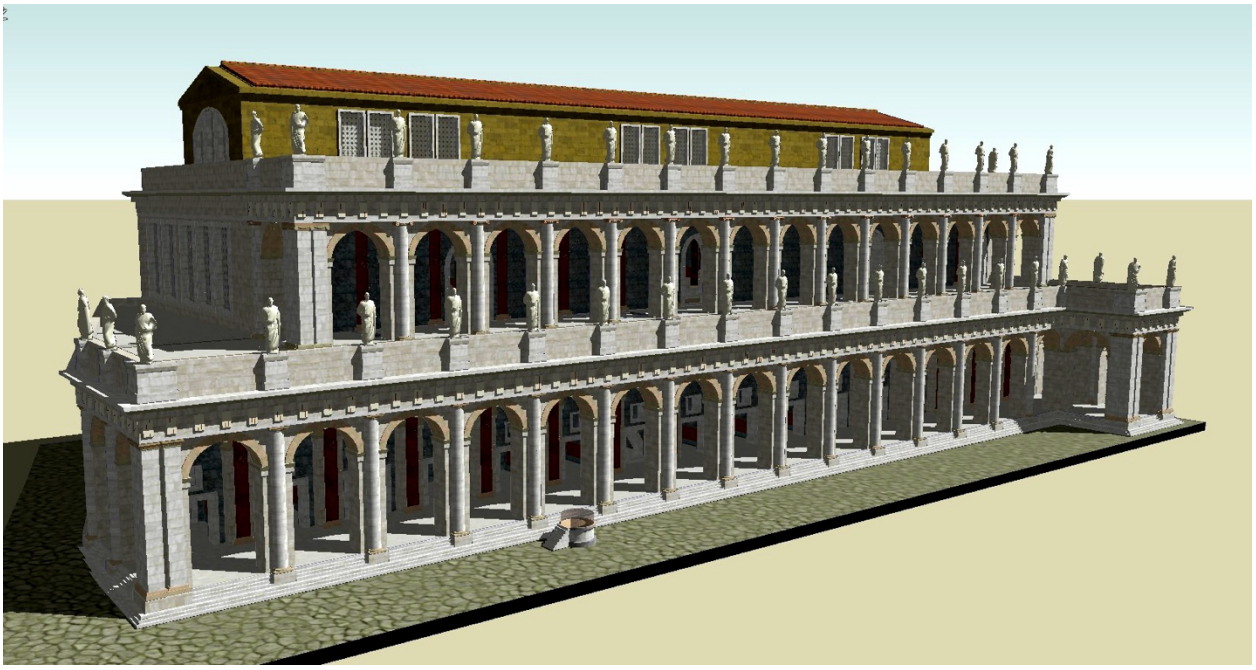
"This was one of Lucretius' favorite places," Latinitas remarked, "the *Theatrum Pompeī*. He loved to come here to watch plays – tragedies, comedies, mimes. The architecture and the colors impressed him as much as it impresses you. He even described in his poem the way in which, when the sun is shining, these awnings change the look of everything beneath them."

The whole place was painfully beautiful to look at, and so real. And as I looked at the massive stone weight of it and the intricate, lively detailing, I thought about the sweat, the labor, and the pain that went into making it, and all the patient artistry expended by thousands of human beings I would never see with my eyes, much less learn their names. Yet I could see their work – I was totally surrounded by it, overwhelmed and blown away by it. And then it came to me, as Latinitas suggested, to see it as an act of assertion on their part, resistance through generosity, as if to say to all who would visit it: here is something beautiful which we human beings made, a beauty that we somehow managed to tap despite our misery, a bit of pride for those of us whose lives are one long humiliation, something which we crafted, not for those who oppressed us, but for those who would appreciate and make use of it, in any age.

This way of looking at things resolved the conflicts I felt somewhat, and when I returned home and fell asleep, I had a dream of actors walking across the stage, removing their masks, looking at me, nodding, squinting, then moving silently on.



15. A reconstruction of the *Theatrum Pompeī* and the enclosed *hortī* or 'gardens' that were connected to it. In the lower left-hand corner at the top of the *cavea* or seating area you can see the temple of Venus; in the upper right is the building where Julius Caesar was assassinated.



16. A reconstruction of a Roman *basilica*, the Basilica Aemilia, in the *Forum Rōmānum*, the Roman Forum. Courts met and assemblies would be held within them, and merchants might also use their spaces. Christian churches were modelled on the design of the basilica.

17. An Italian reenactment of the *mīlitēs* or soldiers in 30th Legion, known as LEGIO XXX TRAIANA VICTRIX. The flag, eagle, and circular plaques carried on poles were collectively known as *sīgna*, 'signs'. The soldiers carry spears – in Latin, *tēlum* (nominative singular) or *tēla* (nominative plural).

Explōrātiō Octāva (VIII)
Adventure Eight

Caesar, *Dē Bellō Gallicō, About The Gallic War*
Plural Pronouns
Adjectives with Masculine Nouns
Ablatives of Means
Ablative of Place Where
Ablative of Time When
Introduction to Ablative Absolute

Forum, Rōma
Mēnsis September
Cn. Pompeiō Magnō Q. Caeciliō Metellō Piō cōnsulibus

The Forum, Rome
The month of September
Gnaeus Pompeius Magnus and Quintus Caecilius Metellus Pius, consuls (52 BCE)

"Bring an umbrella," she told me. "It's pouring in the City today." And indeed, as soon as the magic drink placed us in the heart of the capital – in the middle of the Roman Forum, with its grand temples – we were pelted by a heavy rain. I raced to open my umbrella while sprinting for shelter, Latinitas in the lead. The building we ran for was a massive structure. It looked like a temple, but had no central statue; instead on the inside it looked more like an old shopping mall, with wooden architecture. ("It's called a basilica," she told me later, "and this is the Basilica Porcia, commissioned a century ago by Cato.") After we climbed the steps, she stepped behind one of the columns, then jumped out at me, brandishing her umbrella like a sword, a *gladius*. I collapsed my umbrella to parry her thrusts. She was very fast and aggressive, slashing away at me:

Gladium habeō, gladiō pūgnō, gladiatrix sum!
"I have a sword, I fight with a sword, I am a female gladiator!"

I picked up a wooden pole for extra defense, and she shouted:

Duōbus gladiīs tū pūgnābis? Istī tē nōn prōtegent!

"With two swords you will fight? Those will not protect you!"

She knocked the pole out of my hand. I spun around to avoid her next thrust, hoping to catch her from the side. But I moved too slow: as soon as I turned my head around, she had the point of the umbrella pointed directly at my throat. With that she dropped her weapon and crowed: "*Vīcī vīcī*, I have won, I have won!"

Victor es, I bowed.

"*Nōn victor sum, sed victrix*," she corrected me. "*Victor est vir quī vīcit*, A victor is a man who has won; *victrix est fēmina quae vīcit. Victrix sum*. But you showed promise. You were game, and you were not afraid to make a mistake. You cannot learn a language, or anything of value, if you don't possess these traits. Never be afraid to make a mistake."

A rumble of voices from a crowd on the other side of the building drew our attention. They had not noticed our fight; instead they were listening intently to a man reading out loud from a book. The audience looked to be mostly made up of soldiers – real combatants, not gladiators. Their swagger, thick calves, and ugly scars were enough to give them away as veterans of old, hard wars. It was a large crowd, four or five-hundred strong – nearly the size of a Roman cohort.

They were listening to a report composed by the general **Gaius Julius Caesar** and delivered to Rome by messengers from the land to the north that the Romans called Gaul, roughly where France is today. This was the ninth year of a massive and violent campaign Caesar was conducting to bring Gaul under Roman control and secure his reputation as a master general. The soldiers assembled in the basilica had fought under Caesar there, and managed to force most of the larger towns into submission.

Recently, however, an alliance of tribes led by a man named Vercingetorix had revolted. After several months of bitter fighting this revolt culminated in the battle of Alesia. It was a complex operation, with Caesar's army laying siege to Vercingetorix's army in the city of Alesia while simultaneouly fighting off a Gallic relief force. Someone had drawn a simple map in red chalk on the wall to illustrate the positions for the crowd. It looked like a donut, with the Gauls on the inside and outside, and the Romans in the ring in between.

The reader was approaching the end of the general's report, which Latinitas translated for me. You will notice that Caesar refers to himself in the third person in the narrative and anchors his storytelling in the present tense, to heighten the drama:

"After learning of these facts, Caesar sends Labienus with six cohorts to help those who are struggling. He commands him, if he should be unable to hold out, to break down his cohorts and fight to break out; don't do this unless necessary. He goes in person to the remaining troops, urges them not to yield to the struggle; he teaches them that the outcome of all the prior battles rests on this day and hour. The troops of the Gauls who are caught inside, despairing of the situation in the plain because of the size of our fortifications, probe the steep ground with a climbing action; to this location they bring what they have prepared. With a multitude of spears, they drive our frontline fighters from the towers, fill the ditches with earth and wicker sheets, and cut back the rampart and parapet with machetes."

"Caesar first sends the young Brutus with his cohorts; next, his lieutenant Gaius Fabius with others. Finally, when the fighting is at its peak, he leads fresh troops to the rescue, in person. The battle resumes and the enemy is driven back. Next he heads where he sent Labienus. He leads four cohorts from the nearest fort; he orders some of the cavalry to follow, others to circle the outer fortifications and surprise the enemy from behind. When the earthen mounds and ditches are unable to hold off the enemy, Labienus gathers together 40 cohorts that chance presented to him, drawn from the nearest defenders, and informs Caesar through messengers what he thinks must be done. Caesar speeds to be present at the battle."

"When his arrival is recognized by the color of his garment – a distinguishing mark which he was accustomed to use during battle – when the squadrons of cavalry and cohorts he has told to follow him are seen, and once our slopes and low areas are visible from the higher ground, the enemy joins the fight. A shout rises from both sides, answered in turn by a shout from the palisade and all the fortifications. Our men lay their javelins aside and carry out their task with swords. Suddenly from behind our cavalry are seen; other cohorts come near. The enemy turns back; the horsemen meet those who flee. A great slaughter takes place. Sedulius, general and head man of the Lemovices, is killed; Vercassivallaunus of Arvernus is captured alive while fleeing. Seventy-four military flags are brought to Caesar; out of such a great host, few get back to camp unharmed… Given the situation, if our soldiers had not been exhausted by repeated relief efforts and a full day's hardship, all of the enemy's forces could have been destroyed."

With that final line, a round of roars and shouts rose from the crowd. They were cheering the Roman victory, and admiring their general's relentless determination and skill. And he was *their* general – the audience was made up largely of Caesar's veterans. They loved him, maybe too much.

Latinitas gestured for me to take a seat on a stool. She had a text in her hands – this time, not a papyrus roll, but an old English schoolbook from the 19th century.

"When Latin was taught in schools many years ago, it often involved a few years of grammar, followed by a forced march through several books of Caesar's *Commentariī dē Bellō Gallicō*, his *Reports on the Gallic War*. So I thought I would bring this along. Open your notebook, and let us begin."

A-Nouns

fāma, fām-ae	f.	reputation, fame
fortūna, fortūn-ae	f.	fortune
glōria, glōri-ae	f.	glory
terra, terr-ae	f.	land, earth

UO-Nouns

annus, ann-ī	m.	year
locus, loc-ī	m.	place
modus, mod-ī	m.	limit; way
numerus, numer-ī	m.	number

EI-Nouns

pāx, pāc-is	f.	peace
virtūs, virtūt-is	f.	virtue, courage
Caesar, Caesar-is	m.	Caesar
dux, duc-is	m.	leader
eques, equit-is	m.	horseman, knight
mīles, mīlit-is	m.	soldier
sanguis, sanguin-is	m.	blood

I-Stem EI-Nouns "Notice the Nominative and Genitive singulars are the same."

cīvis, cīv-is	m.	citizen
hostis, host-is	m.	enemy (foreign)
īgnis, īgn-is	m.	fire "The ablative singular is *īgnī*."

U-Noun

exercitus, exercit-ūs	m.	army

E-Noun

rēs gestae	f.	(plural) achievements

1. Plural Pronouns

"Today we will first finish the basic pronouns in the plural. Make sure you have all of these in your notebook:"

nōs	vōs	eī/iī	eae	ea
nōs	vōs	eōs	eās	ea
nostrī or nostrum	**vestrī/vestrum**	**eōrum**	**eārum**	**eōrum** (A)
nōbīs	**vōbīs**	**eīs/iīs**	**eīs/iīs**	**eīs/iīs**
nōbīs	**vōbīs**	**eīs/iīs**	**eīs/iīs**	**eīs/iīs**
we	you all	they (m.)	they (f.)	they (n.)
us (obj.)	you all (obj.)	them (m.)	them (f.)	them (n.)
of us	of you all	their	their	their
to/for us	to/for you all	to/for them	to/for them	to/for them
(prep.) us	(prep.) you all	(prep.) them	(prep.) them	(prep.) them

"Like *mē* and *tē, nōbīs* and *vōbīs* combine with *cum* to make one word:"

nōbīscum	with us
vōbīscum	with you all

Why are there two forms of *nostrum* and *vestrum*? I asked.

"Latin mostly uses *nostrum* and *vestrum*. But when the pronoun is paired with a noun made from a verb, like *amor* or *cūra*, the genitive pronoun becomes *nostrī* or *vestrī*, and means that the action is targeted at us or you all. So, *amor nostrī, cūra vestrī*, love of us, care for you all. See?"

I understood, though I didn't like it. She then asked me to translate these sentences:

Dā nōbīs locum inter ea, quisquis es – sīc rogō, sīc iubeō. (1)
Quis nostrum nōn vidēbat fāmam Caesaris, fortūnam, magnam glōriam, dīvīnās rēs gestās? (2)
Ō cīvēs, timēre nōn dēbētis, nam dux magnam vestrī cūram iam habet. (3)

2. Adjectives with Masculine Nouns

"Today," she went on, "I introduced you to more masculine nouns like *numerus* and *dux*. WHEN AN ADJECTIVE MODIFIES A MASCULINE NOUN, THE ENDINGS WILL ALWAYS BE THOSE OF A UO-NOUN, as I mentioned the other day. It will have the same case and the same number as the noun it modifies, but the ending may either be the same or different. The endings will be the same if the noun is also UO, slightly different if the UO noun begins with *-r*, and quite different if it is a U-Noun or an EI-Noun:"

great number(s)		your boy(s)	
magnus numerus	magnī numerī	tuus puer	tuī puerī
magnum numerum	magnōs numerōs	tuum puerum	tuōs puerōs
magnī numerī	magnōrum numerōrum	tuī puerī	tuōrum puerōrum
magnō numerō	magnīs numerīs	tuō puerō	tuīs puerīs
magnō numerō	magnīs numerīs	tuō puerō	tuīs puerīs

my leader(s)		the good Senate(s)	
dux meus	ducēs meī	bonus Senātus	bonī Senātūs
ducem meum	ducēs meōs	bonum Senātum	bonōs Senātōs
ducis meī	ducum meōrum	bonī Senātūs	bonōrum Senātuum
ducī meō	ducibus meīs	bonō Senātuī	bonīs Senātibus
duce meō	ducibus meīs	bonō Senātū	bonīs Senātibus

"Here I have given you the plural forms. Write the singular forms and translations." (4)

Adjective with Masculine UO-Noun: vir dīvīnus 'divine man'

Singular	Plural	
	virī dīvīnī	divine men (subj./pred.)
	virōs dīvīnōs	divine men (obj.)
	virōrum dīvīnōrum	of divine men
	virīs dīvīnīs	to/for divine men
	virīs dīvīnīs	(prep.) divine men

"Now write the plural forms and translate. What is the special meaning for *fīnis* in the plural? Remember also to decline this I-Stem correctly." (5)

Adjective with Masculine EI-Noun: bonus fīnis 'good end'

bonus fīnis	good end (subj./pred.)
bonum fīnem	good end (obj.)
bonī fīnis	of the good end
bonō fīnī	to/for the good end
bonō fīne	(prep.) the good end

"And now write all the forms and translate." (6)

Adjective with Masculine U-Noun: magnus exercitus 'great army'

"Translate these three sentences. Make sure each subject agrees with its verb, and that the verbs are in the right tense."

Magna spēs in tē est et in tuō exercitū. (7)
A great number of the enemies, as you see, are preparing fires for my land. (8)
Save for the republic, o fathers, the citizen of good skills. (9)
To whom was your Senate giving the good army? (10)

"Remember that other words may come between an adjective and the noun it modifies."

Est in tuō, puer, animō magna virtūs. (11)
Ego magnum in rē pūblicā furōrem vidēbam. (12)

3. Ablative of Means

"*Bene*. Now there is something very important to know about the ablative in Latin. AN ABLATIVE NOUN WILL OFTEN HAVE NO PREPOSITION BEFORE IT. In that case you must add a preposition to your English translation. The most commonly added prepositions are 'by', 'with', 'in', or 'from'. To keep track of those four words, remember the acronym **B.W.I.F.** – repeat it after me!"

B.W.I.F.!

"When you encounter an ablative with no preposition, you can simply try each of the four English prepositions until you find one that fits in context. However, you will be able to identify the right pronoun quickly if you know what information Ablatives typically indicate. Most often they will tell you…"

Uses of Ablative without a Preposition (B)		
HOW something is done	Ablative of Means	Add 'by', 'with'
WHERE something is located	Ablative of Place Where	Add 'in'
WHEN something is done	Ablative of Time When	Add 'in', 'by'

"The first usage, **Ablative of Means**, is the most common one of all. The ablative word in question tells you HOW something is done – specifically, what person or thing was used to accomplish it. Add 'by' or 'with' to the noun. Here are some examples:"

Ablative of Means, Examples (C)	
vōce	by/with voice
mīlitibus	by/with soldiers
rēbus eius gestīs	by/with his achievements
artibus bonīs	by/with good skills
Malīs mōribus urbem nōn servābimus.	With bad customs we will not save the city.

Pācemne parātis vōs ignī sanguineque? (13)

"When translating into English it is fine to add 'his', 'her', 'its' or 'their' to nouns to clarify whose they are. For example, *Amōre fēmina līberīs spem dabat*, 'With (her) love the woman was giving (her) children hope'."

Magnīs lēgibus Senātus populum semper servat. (14)
Nōnne vidēs? Virtūte timōrem eōrum in spem Caesar mūtābat, furōrem in modum. (15)
By my labors I will preserve the city for you all, if it is possible. (16)
Were you holding the place for them with a number of knights? (17)

4. Ablative of Place Where

"Nouns can be used in the Ablative without a preposition to indicate *WHERE* something happened. Normally you should add the preposition 'in' 'on' when translating into English. This use is called **Ablative of Place Where**:"

Ablative of Place Where, Examples	
viā	in/on the road
locō	in place
Mīlitēs terrā erant.	The soldiers were on land.

urbe; bonō locō; magnā viā; fīnibus hostium [18]
Ūnō locō nōn manēbimus sī magnus Caesaris exercitus viā erit. [19]

5. Ablative of Time When

"When you speak Latin you can also use an Ablative without a preposition to communicate the time *WHEN* something happened. When this is translated into English, add the preposition 'by' or 'in'. (Sometimes no additional word is needed.) This use is called **Ablative of Time When**:"

Ablative of Time When, Examples [F]

diē	by day, in the day
annō	in the year "A.D. stands for *Annō Dominī*, In the year of the Lord."
lūce diēī	by/in the light of day
parte annī	in part of the year

Malō diē ignis magnus urbem dabit ad mortem.
On a bad day a great fire will give the city to death.

nocte; parte diēī; in the year of his death; in my day [20]
Nocte aliquid vidēbamus, sed diē nīl erat. [21]

6. Ablative Absolute

"Another way of indicating when something happens is to put two ablatives next to each other. The first act like a subject, and the second like a predicate, without *sum*. To translate into English, try 'when [first ablative] is/was [second ablative]'. Use 'was' for a verb in the past tense, 'is' otherwise. This use of the ablative is called **Ablative Absolute**:"

Ablative Absolute, Examples [G]

Tē cōnsule, urbs valēbat.
(When) you (were) consul, the city was strong.

Caesāre duce, Fortūna victoriam nōbīs dat.
When Caesar is leader, Fortune gives us victory.

Fēminā duce, eī populum ad lībertātem vocābant. [22]
Mē et tē puerīs, timor erat in urbe sine modō. [23]

"The Romans used this construction to identify their years. Each year they elected two consuls to a one-year term. The combination of their two names, in the ablative case, combined with the word *cōnsulibus*, gave each year a label. The current year is labelled *Cn. Pompeiō Magnō Q. Caeciliō Metellō Piō cōnsulibus,* 'when C. Pompeius Magnus and Q. Caecilius Metellus Pius were consuls'. Romans who were concerned with history would look up the list of consul pairs, and use these to express dates."

"As a review of what we've just learned, and as a preview of things to come, read out loud this Latin version of Caesar's report – this is the last of the paragraphs we heard the reader recite for the crowd:"

Eius adventū ex colōre vestītūs cognītō, quō īnsīgnī in proeliīs ūtī cōnsuerat, turmīsque equitum et cohortibus vīsīs quās sē sequī iusserat, ut dē locīs superiōribus haec dēclīvia et dēvexa cernēbantur, hostēs proelium committunt. Utrimque clāmōre sublātō excipit rūrsus ex vāllō atque omnibus mūnītiōnibus clāmor. Nostrī omissīs pilīs gladiīs rem gerunt. Repente post tergum equitātus cernitur; cohortēs aliae appropinquant. Hostēs terga vertunt; fugientibus equitēs occurrunt. Fit magna caedēs. Sēdulius, dux et prīnceps Lemovīcum, occīditur; Vercassivellaunus Arvernus vīvus in fugā comprehenditur; signa mīlitāria septuāgintā quattuor ad Caesarem referuntur: paucī ex tantō numerō sē incolumēs in castra recipiunt… Quod nisi crēbrīs subsidiīs ac tōtīus diēī labōre mīlitēs essent dēfessī, omnēs hostium cōpiae dēlērī potuissent.

"The Ablative is everywhere in this passage, used three different ways. There are five prepositional phrases (a), and two Ablative of Means (b). The rest describe the time or circumstances under which something occurred (c). If a noun is combined with an adjective made from a verb, it explains the time when an action took place. For example, one adjective made from *videō* is *vīsus, a, um*, which means 'seen'. So, *mē vīsō* means 'when I was seen'; *mīlitibus vīsīs* would mean 'when the soldiers were seen'. Both phrases could be used in a sentence to indicate when the main action took place: when I was seen, or when the soldiers were seen. See if you can identify these uses of the ablative as (a), (b), or (c)." (24)

1. eius adventū cognitō — (when) his arrival (was) recognized
2. ex colōre vestītūs — based on the color of the garment
3. turmīs et cohortibus vīsīs — (when) the squadrons and cohorts (were) seen
4. dē locīs superiōribus — from the higher places
5. clāmōre sublātō — (when) a shout (was) raised
6. ex vallō atque omnibus mūnītiōnibus — out of the palisade and all the fortifications

7. omissīs pīlīs	(when) javelins (were) omitted
8. gladiīs	(with) swords
9. in fūgā	in flight
10. ex tantō numerō	out of such a great number
11. diēī labōre	(by) the struggle of the day

"If you identify all eleven correctly, you will erase the humiliation of your defeat earlier at the tip of my umbrella!"

As I finished up – it was not that hard – she drew my attention to a group of soldiers in the basilica harrassing a vendor of exotic pets, who had a collection of monkeys and talking parrots. They were letting the animals free, rifling through his stores, looking for valuables, and otherwise making trouble. Though I had a goddess protecting me, I could not help but feel fear in my stomach, mixed with pity for the vendor.

"In a few days," Latinitas let me know, "a prominent Roman politician named Clodius will be killed in gang violence and his funeral will be held near here. Afterwards there will be a riot, and in the middle of the violence, the crowd will burn this basilica to the ground."

This one, the one that we're in?

"Yes."

A name she mentioned rang a bell in my head. Clodius – is he any relation to Clodia? I asked.

"Her brother. He's another populist leader, riding the same wave that gave Catiline his power and, long before that, Gaius Gracchus. The rival gang that will kill him is led by a friend of Cicero's. Rome is a huge city, with hundreds of thousands of people, but at the very top, all of the major persons are connected to each other, like Clodius and his sister."

What will happen to these soldiers? They seem like they are out of control.

"A year and a half from now, Caesar will come back from Gaul with his armies," Latinitas added as we moved away from the commotion. "The Senate will request that he disband his army before entering Italy. Caesar will refuse, citing broken promises and threats to his life. He will cross the Rubicon river with his troops, in defiance of the Senate's order. The Senate will command these soldiers to join and fight with them.

Forced to choose between loyalty to Caesar and loyalty to the institutions of the Roman republic, most will follow the man, not the institutions."

"The Republic is a complex thing, which will never disappear entirely; but soldiers shifting their loyalties to a private individual with whom they personally identify will certainly accelerate its decline."

18. Vercingetorix Throws down his Arms at the Feet of Julius Caesar, by Lionel Royer, 1899. Note Caesar's distinctive dress or *vestītus*, which is mentioned in the narrative. The Gauls are distinguished from the Romans by their mustaches.

19. A mosaic from Pompeii, dating to the first-century CE, showing a chorus leader and actors *post scaenam* or backstage, in various states of dress and undress. The actor on the right is putting on a padded costume.

Explōrātiō Nōna (IX)
Adventure Nine

Decimus Laberius, mime
Neuter UO-Nouns and Adjectives
Substantives
The Adjective *alius, alia, aliud*

Campus Martius, Rōma
Mēnsis Octōber
C. Treboniō Q. Fabiō Maximō cōnsulibus

Campus Martius, Rome
The month of October
Gaius Trebonius and Quintus Fabius Maximus, consuls (45 BCE)

"I'm glad you enjoyed Pompey's *theatrum*," Latinitas remarked before we left, "because we're going back there today. Only this time, the massive stone seats those workmen laid down will not be empty."

And indeed they were not. It was impossible to count heads – 10,000? 30,000? – but the great theater was packed. The crowd was a cross-section of Romans who lived in the city: young and old, men and women, slave and free; some were sitting quiet and dignified, others loud and rowdy, all waiting for the next show. Latinitas pointed out how the seating was explicitly arranged by *ordō*, or social class. Senators, who were distinguished by the two wide purple stripes running over the shoulders of their tunics, occupied the front three rows. The next dozen rows were occupied by *equitēs*, or knights. Don't be misled by the name, reader: they did not wear metal armor; 'knights' was just the name for a class of men who were of high net-worth, but had never served in office. Their tunics also has purple stripes, but thinner than the senators'. The rest of the seats, including ours, were general admission, and filled by the common people, the *plēbs*.

"Julius Caesar is sitting down there in the front row; do you see the man in the purple cloak with the comb-over? Yes, that's him. A lot has changed since the last time we talked about him."

"Just over a month ago, all across the Mediterranean, an enormous *bellum cīvīle*, a civil war, was fought that pitted one half of the Roman army against the other. Caesar was the winner. The loser was the man who had this building made, Pompey the Great" – Latinitas suddenly had to shout, as Caesar stood up for a moment to face the crowd, which responded with cheers and some boos.

"Pompey's army lost to Caesar's at a battle near the town of Pharsalus in Greece. After the battle Pompey fled to Egypt, where he met a miserable end, stabbed to death by bounty-hunters. The remnants of the pro-Senate forces made a stand in north Africa, then in Spain, but Caesar's troops emerged victorious both times. Caesar is back in Rome now, triumphant and without any serious rivals. His allies, who dominate the Senate, have voted him the powers of *Dīctātor*, which as the name suggests are very nearly unlimited. The Roman state now effectively belongs to Caesar, and the entire *Imperium* or Empire – a body of land and sea nearly as large as the United States – is technically under his command."

"With the end of the civil war, business in the city is returning to normal. Caesar wants to fix what is broken in the Roman state. He is pragmatic and smart enough to understand the problems; he knows that settling scores will just waste his time and effort, so he has forgiven all his former enemies who want to work with him."

"But not everyone is so ready to forgive and forget: the *sepulchra*, the graves dug for those who died in the civil war are still fresh. Many important men, like Cicero, cannot bear to have all public policies and decisions depend on the say-so of one man; they are waiting for a chance to change things. In short, there is no normal in Rome, only a pretense of normality. Caesar is trying to reinforce that pretense by attending this performance, to show that he is just another Roman who likes watching plays."

"The lineup for today's show today features short plays by Rome's best mime-writers, Decimus Laberius and Publilus Syrus. They're called 'mimes', but don't be mislead by the name – the actors speak. The *Sorōrēs*, "Sisters," by Publilus Syrus, has just been performed…"

As it happened we were sitting right behind Syrus. His entourage was patting him on the back and discussing the merits of the actors performing his script. Syrus, Latinitas said, was a slave who was brought to Rome when he was a young man, just like Terence had been. As you might guess from his name, he was originally from Syria. His master was attracted by his good looks when he was about 12 and made him his lover – Syrus had no choice in the matter. He received what he asked for in return – a quality education – and eventually was given his freedom, thanks to his *ingenium*, his talent as

a writer. He had a knack for coining memorable lines, and people in the audience were quoting them. With some help from Latinitas I could even decipher a few of them. I'll share the words that she gave me with you; see if you can translate them:

Lēx videt īrātum; īrātus lēgem nōn videt.	"An *īrātus* is an angry man."
Virum bonum nātūra, nōn ordō, facit.	"*Ordō* means rank or social class; *facit* is 'makes'."
In amōre fōrma plūs valet quam auctōritās.	"*fōrma* means beauty, *plūs quam* 'more than', *auctōritās*, authority."

A man sitting near us shouted at Publilus, *fōrmōsa faciēs mūta commendātiō est*, 'a beautiful face is a wordless recommendation', and kept repeating the line. I think he was trying to tease Syrus for once being his patron's lover, but Syrus paid him no attention.

The next performance was a mime by **Decimus Laberius**; behind the curtains I could hear the shifting of stage sets and props. Laberius and Syrus were rivals: Laberius was the older established artist with a large fanbase, Syrus the young upstart. This was more than a set of performances, it was a competition; and Caesar got to decide who won. The winner would receive a palm leaf, signifying victory, and the endorsement of the most powerful man in the known world. The loser would receive five-hundred sesterces – a large prize but, in this context, just small enough to be humiliating.

As we waited, Latinitas had me take out my notebook – something that attracted some odd looks from those sitting near us – and began her tutorial again.

1. Neuter UO-Nouns and Adjectives

"All the nouns you've learned so far have been masculine or feminine in gender, like *vir* or *fēmina*. We are going to finish the genders today by looking at **Neuter Nouns**. Most neuter nouns are UO-Nouns or EI-Nouns, though there are a handful of neuter U-Nouns; we will just talk about UO-Nouns today. All nouns in Latin that are neuter share two important features:"

Universal Features of Neuter Nouns (A)
The Nominative and Accusative endings are **always the same**.
In the Nominative and Accusative plural the endings are **always a short *a***.

"Repeat what I just said." And I did.

"For UO-Nouns, the ending of the nominative and accusative singular is *um*. You can immediately recognize a neuter noun in the dictionary by its *um* ending, while the genitive *ī* tells you the noun is in the UO family:"

bellum, bell-ī	n.	war
caelum, cael-ī	n.	sky; heaven
fātum, fāt-ī	n.	fate
imperium, imperi-ī	n.	command; empire
ingenium, ingeni-ī	n.	talent
membrum, membr-ī	n.	limb
oppidum, oppid-ī	n.	town, city
sīgnum, sīgn-ī	n.	sign; flag
studium, studi-ī	n.	enthusiasm
verbum, verb-ī	n.	word

"And here are the endings, along with the noun forms. Write this in your notebook:"

UO-Nouns, Neuter Endings (B)

	Singular	Plural
Nom.	-um	-a
Acc.	-um	-a
Gen.	-ī	-ōrum
Dat.	-ō	-īs
Abl.	-ō	-īs

fāt-um	fāt-a	fate (subj./pred.)	fates (subj./pred.)
fāt-um	fāt-a	fate (obj.)	fates (obj.)
fāt-ī	fāt-ōrum	of fate	of fates
fāt-ō	fāt-īs	to/for fate (rec.)	to/for fates (rec.)
fāt-ō	fāt-īs	b.w.i.f. fate	b.w.i.f. fates

of war; by command; talents (subj.); limbs (obj.); town (obj.); sign (subj.); with words; to/for enthusiasm; in the sky (1)

"The principles for translating neuter nouns are the same as those for other nouns. However, you must be careful with neuters for two reasons. If you see a neuter noun with the nominative or accusative plural ending *a* – like *oppida* – you might mistake it for an A-noun in the nominative singular, like *īra*. Only knowing the gender of the noun can tell you which is which."

Ambiguous Noun Endings in *-a*, Examples (C)

Word ends in *-a*	Noun Family	Case, Number	Translation
īra	A-Noun	Nom. Sing.	anger (subj./pred.)
oppida	UO-Noun Neuter	Nom. Pl. or Acc. Pl.	towns (subj./pred.) towns (obj.)

"Another tricky feature is that *WHAT LOOK LIKE ACCUSATIVE FORMS CAN ALSO BE SUBJECTS*. Take a look at this sentence. There are three different nouns that could be the Subject."

I. Nōs bellum movēre iubent fāta.
II. Nōs (nom./acc. pl.) bellum (nom./acc. sing.) parāre iubent fāta (nom./acc. pl.).

"Which is the subject? Verb agreement tells you. Because the subject of *iubent* is 3rd person and plural, it cannot be *nōs* (wrong person) or *bellum* (wrong number). So it is *fāta*."

III. Us (obj.) war (obj.) to move order (3rd pl.) the fates (subj.).
IV. The fates order us to move war (to set war in motion).

"Try these. For the first sentence, apply the same logic that I just showed you:"

Virōs ad bellum dare nostra oppida dēbent. (2)
Parā pācem, Caesar, nisi imperium parāre cōgitās. (3)
Membra movent animī hominum. (4) "What is the plural meaning of *animus*?"
The citizens will always think about wars when the soldiers will set the flags in motion. (5)

"Every Latin adjective has neuter endings in addition to masculine and feminine endings. AN ADJECTIVE MODIFYING A NEUTER NOUN HAS NEUTER UO-NOUN ENDINGS, STARTING WITH -UM:"

Neuter Noun Plus Adjective (D)
great sign, *signum magnum*

sīgnum magnum	sīgna magna
sīgnum magnum	sīgna magna
sīgnī magnī	sīgnōrum magnōrum
sīgnō magnō	sīgnīs magnīs
sīgnō magnō	sīgnīs magnīs

great sign (subj./pred.)	great signs (subj./pred.)
great sign (obj.)	great signs (obj.)
of the great sign	of the great signs
to/for the great sign (rec.)	to/for the great signs (rec.)
b.w.i.f. the great sign	b.w.i.f. the great signs

"From now on, when you do a basic translation of the ablative, say 'b.w.i.f. noun' instead of '(prep.) noun'."

Ūnō verbō dabō tibi magnum imperium. (6)
As is the custom for me, a girl is teaching me talent and enthusiasm. (7)
"For 'is teaching', just use the verb meaning 'to teach' in the present tense – don't add 'is'."

"Now see if you can write down this vocabulary before the next play starts:"

E-Verbs

teneō, ten-ēre	to have, hold

Prefix

re-	back
re-tineō, retinēre	to hold back, retain
re-vocō, revocāre	to call back

"A Prefix can be added to the beginning of a verb to give it a more precise meaning. Sometimes it changes the spelling slightly: so *re-* and *teneō* become *retineō*."

A-Nouns

fōrma, fōrm-ae	f.	beauty; form
littera, litter-ae	f.	letter (of alphabet) "In the plural, this means 'literature', or 'a letter', sent with a message."

EI-Nouns

laus, laud-is	f.	praise
ordō, ordin-is	m.	rank, order

Adverbs

minus	less
magis	more
plūs	more "This word can combine with a genitive to mean 'more (of) something': *plūs īrae*, 'more (of) anger, *plūs glōria*, 'more (of) glory'."

Conjunctions

quam	than
minus quam	less than
magis quam	more than
plūs quam	more than
aliud quam	other than

US-A-UM Adjectives

Rōmānus, Rōmān-a, Rōmānum Roman

Revocāte animōs, mīlitēs, retinēte vestram virtūtem! (8)

Tē, Lesbia, ego magis quam tuus vir vocābat. (9)

Cum cōnsul litterās vidēbat inimīcī, nīl erat in animō nisi magnum studium bellī. (10)

"Latin says 'enthusiasm of war', with a genitive, not 'enthusiasm for war'."

Beauty loves praise no less than rank (does). (11)

"Is 'rank' a subject or an object in this sentence?"

2. Substantives

"Ready?"

Ready.

"*Optimē*, excellent. *Nunc audī*, now listen. When an adjective appears all by itself, without modifying another noun, it can be used as a noun. That is, it becomes a **Substantive**: an Adjective that acts like a Noun."

"The adjectives *bonus, a, um* and *malus, a, um* are frequently used as substantives. When they appear in a sentence with A-Noun endings, but without a feminine noun, they should be translated by adding 'woman', like so."

Feminine Substantive Adjectives, Examples (E)

bona, bon-ae	f.	good (woman)
mala, mal-ae	f.	bad (woman)

"Likewise, when they appear with regular UO-endings but no masculine noun, you can add the word 'man':"

Masculine Substantive Adjectives, Examples (F)

bonus, bon-ī	m.	good (man)
malus, mal-ī	m.	bad (man)

Malus malam semper amat.	A bad man always loves a bad woman.
Mentēs bonōrum in tē, Catalīna, iam sunt.	The minds of good men are now against you, Catiline.

"To Neuter Substantives, which have Neuter UO-endings, add the word 'thing'. In the case of *malum* and *bonum*, you can also render them with the English substantives 'good' and 'evil':"

Neuter Substantive Adjectives, Examples (G)

malum, mal-ī	n.	bad (thing); evil
bonum, bon-ī	n.	good (thing); the good, goodness

"In English and Latin the plural of 'good' – 'goods', *bona* – can mean 'property'."

Nōn timēbō mala, nam tū mēcum es. (12)
Quisquis es, dī dabunt tibi plūs bonī, spērō. (13)

"Other adjectives can also form substantives, like *magnus*, 'great man', *magna*, 'great woman', *magnum* 'great things', or *vērum*, 'truth'. Or *Rōmānus*, 'Roman', which is also a substantive in English: 'The Romans grew their empire.'."

Dē malīs vītae semper cōgitāte, ō Rōmānī, ō bonī! (14)

3. The Adjective *alius, alia, aliud*

alius, ali-a, aliud other, another; else; different

"The Latin adjective that means 'other', *alius, alia, aliud*, has US-A-UM endings, but some of its singular forms are irregular. Like the pronouns *is ea id* and *quis*, it has IUS-I endings, with a long i. It also has a neuter singular ending *ud*:"

alius, alia, aliud, Declined (H)

	Singular			Plural		
	Masc. Fem.	Neut.		Masc.	Fem.	Neut.
Nom.	alius	alia	aliud	aliī	aliae	alia
Acc.	alium	aliam	aliud	aliōs	aliās	alia
Gen.	alterīus	alterīus	alterīus	aliōrum	aliārum	aliōrum
Dat.	aliī	aliī	aliī	aliīs	aliīs	aliīs
Ab.	aliō	aliā	aliō	aliīs	aliīs	aliīs

Syrus tē amāre aliās virtūtēs docēbit. Syrus will teach you to love other virtues.

Eane tēcum aliā nocte erat? (15)

"This adjective is very often used as a Substantive."

Cum aliō tē vīdēbam? Was I seeing you with another man?

Sī tū aliam magis amābis quam mē, magnum habēbō dolōrem. (16)
Vocāre tuam vītam nihil aliud quam furōrem dēbēmus, Catilīna. (17)

"When *alius* is used twice in the same sentence in the same case, the first *alius* will be translated 'one', and the second *alius* 'another'. If they are plural, they will be translated as 'some' and 'others'. Often these forms will be substantives:"

Aliae spērābant, aliae dē malīs cōgitābant.
Some (women) were hoping, others were thinking about bad things.

Homō semper aliud, Fortūna aliud cōgitat. (18) "This is another of Syrus' sayings."
Some (men) think about the pains of life, others about the good things. (19)

"When one sentence has two forms of *alius* in different cases, translate both as 'different':"

Aliī alia amant. Different (men) love different (things).

Aliī ducēs aliās habent artēs. (20)

As soon as I finished, there was a little drama on the stage. Four slaves came out carrying a litter on which a handsome man sat with purple robes and grapes hanging from a crown around his head. In his arms lay a woman with a beautiful diadem and a black dress that had a colorful labyrinth pattern on it. They were surrounded by a wild mix of dancers: children dressed as *cupidinēs* or cupids holding little bows and arrows, women who seemed to be possessed by spirits beating drums and tambourines and holding fake snakes, and a fat, bald old man riding on a donkey, holding a massive cup of wine. The crowd went wild at the sight.

"That's Mark Antony," Latinitas informed me, "one of Caesar's generals. He's dressed up as Bacchus. His mistress Cytheris, a famous mime actress, is dressed up as Ariadne of Crete, one of Bacchus' lovers. The madwomen are Bacchants, and the old man on the donkey is supposed to be Bacchus' follower Silenus. Just a little extra entertainment for the people."

"Now let me prepare you for what's about to happen. Recently Laberius, the author of the next mime, criticized Caesar's dictatorship in his recent script. After ignoring him for a while, Caesar decided to respond. In front of an audience he declared, 'Let Laberius go act in his own mimes' – dismissing his criticism as meaningless, pure performance."

"But telling Laberius to do so was a major insult. Laberius is a knight, and for a Roman knight, to appear onstage as an actor would be a deep humiliation, since actors were considered *īnfāmis*, scandalous and undignified. Maybe Caesar didn't intend it as an insult, but Laberius has chosen to take it as one. Now he can say: Caesar forced me, a proud Roman knight, to act in my own play. How humiliating! And if he can do that to me, he can do that to you too, no matter what your rank is!"

As she spoke, the curtain dropped. (Roman curtains fell to the floor, instead of rising.) And there on the stage stood Laberius himself, an old man dressed in dark mourning clothes, introducing his mime. The speech he gave was full of indignation and self-pity; this last portion of it may give you the general idea:

Egō, bis tricēnīs annīs āctīs sine notā,
eques Rōmānus ē Lare ēgressus meō
domum revertar mīmus: nīmīrum hōc diē
ūnō plūs vīxī mihi quam vīvendum fuit.
Fortūna, inmoderāta in bonō aequē atque in malō:
sī tibi erat libitum litterārum laudibus
flōris cacūmen nostrae fāmae frangere,
cūr, cum vigēbam membrīs praeviridantibus,
satisfacere populō et tālī cum poteram virō,
nōn flexibilem mē concurvāstī ut carperēs?
Nuncīne mē dēiecis? Quō? Quid ad scēnam adferō?
Decōrem fōrmae an dignitātem corporis,
animī virtūtem an vōcis iocundae sonum?
Ut hedera serpēns vīrēs arboreās necat,
ita mē vetustās amplexū annōrum ēnecat.
Sepulchrī similis, nihil nisi nōmen retineō.

She translated it for me, and handed me this translation, then asked me to *identify the individual Latin words that correspond to the English words in italics*: (21)

I, having passsed twice thirty *years without a mark*,
after leaving *my* house *as a Roman knight*
will return home *a mime*; truly *on this day*
I have lived *one more (day) than* I ought to live.
Fortune, immoderate in good and in bad equally:
if it was pleasing *to you, in the praises of literature*,
to break off the tip of the flower *of our fame*,
why, *when I was strong*, with my fresh *limbs*,
when I was able *to satisfy the people and a man* like this,
why didn't you bend and flex *me* then so that you could pluck (it)?
You throw me down now? Why? What do I bring to the stage?
Charm of beauty, or dignity of body,
virtue of mind or the sound of a pleasant voice?
Just as creeping ivy kills the strength of trees,
so old age kills *me with the embrace of years*.
Just like a tomb, I retain nothing except a name.

Laberius was clearly playing to the senators and knights in the front row, with the message: if Caesar can humiliate me like this, he could do the same to any one of you.

But the plebs weren't having it; I heard a bit of polite applause from the audience, but mostly there was silence or derisive laughter.

Then, after a quick costume change, the play itself began. Laberius came out again, this time – casting all subtlety aside – dressed as a slave. He was playing a character named, of all things, 'Syrus'! He wasn't just taking on Caesar, no, he was openly insulting his rival, picking on his slave background. But the act failed; Syrus' fans were laughing at him, and the rest of the audience was muttering uncomfortably. Just to drive the point home, Laberius' script contained this pointed line:

Porrō,	Quirītēs,	lībertātem	perdimus,
Even further,	citizens of Rome,	freedom	we are losing.

It was a brave stunt but ultimately not so smart.

At the end of the show, Caesar stood up to deliver his verdict: *favente tibi mē, victus es, Labērī, ā Syrō*, "While I favored you, Laberius, you have been defeated by Syrus." He handed Publilus the palm of victory –who came down to the stage to take it, bowing to the cheering audience – while placing a gold ring and 500 sesterces on the stage for Laberius, who refused to touch it. As Laberius was storming out, Publilus shouted after him: *Quīcum contendistī scrīptor, hunc spectātor sublevā*, "That man you contended with as a writer – now go elevate him as a spectator!"

It was clearly a triumph for Syrus. But Caesar's involvement threw everything out of balance, making the spectacle cringeworthy, and a little sinister. It was not a good day for 'freedom', or art, or the fabric of Roman society.

20. A denarius coin issued under the authority (*imperiō* = IMP on coin) of Gaius Cassius Longinus and Lentulus Spinther in 42 BCE. It alludes to the assassination of Julius Caesar two years earlier by featuring the goddess Liberty, *Leibertās*. Note the extra e in the spelling of her name – this was one way of marking the long vowel.

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21. A reconstruction of ancient Carthage, from a museum at the modern site. Notice the distinctive *cōthōn* or circular harbor lined with ship-sheds.

Explōrātiō Decima (X)
Adventure Ten

Sallust, *The Catiline War*
Perfect Active Verbs
The Verb *eō, īre, īvī/iī*

Karthāgō
Mēnsis Martius
C. Iuliō Caesare M. Antoniō cōnsulibus

Carthage
The month of March
Gaius Iulius Caesar and Marcus Antonius, consuls (44 BCE)

Latinitas' appearance always changed slightly from one visit to the next: sometimes older, sometimes younger, sometimes shorter than me, and sometimes, like today, my height, with her hair wrapped up in a dark headscarf. She told me she was going to assume the identity of a Carthaginian woman named Hanna, a cook who would get the day off while Latinitas took over her *opera*, her jobs. As soon as we blinked into antiquity, we were standing on what looked like a breakwater composed of massive blocks of white stone, surrounded by the sea. Latinitas placed a pot over a cooking fire to bring the water and barley inside to a boil.

Once the fire was going, Latinitas introduced me to the site of our travels. On one side were pounding waves; hungry seagulls eyed us, sizing up their opportunities for a stolen breakfast. On the other side ran a long, narrow harbor, a *portus* containing about a dozen ships, and what looked like a second harbor mouth at the far end. Beyond that entrance, she explained, was a *cōthōn*, a circular inner harbor. We were visiting Carthage, a port city that at one time had been the capital of Rome's greatest enemy.

"Nearly 100 years have passed since the end of the third Punic War, when the Romans sacked this city. As you can see, many of the buildings are still abandoned." It did seem underpopulated, and reminded me of one of those small American cities whose streets are lined with nothing but abandoned factories and liquor stores.

I looked at the cooking pot again. The *aqua* was boiling now, but the barley was still hard. You'd be surprised to learn how long it took to soften; I did not envy ancient cooks. We sat down to study Latin and by the time the meal was ready, we had completed almost all of our lesson.

"Here are some words you will hear later today:"

A-Nouns

amīcitia, amīciti-ae	f.	friendship
inimīcitia, inimīciti-ae	f.	hostility

"Adding *in* to a noun or adjective can give it the opposite meaning. This added syllable is called a **Prefix**. The Latin prefix *in* can function just like English 'in' or 'un': insensitive, uncertain. So, *inimīcitia* means, literally, 'un-friendship'. Prefixes often cause the sounds that follow them to change slightly, and that is why the *a* in *amīcitia* has turned into an *i*."

lingua, lingu-ae	f.	tongue; language

U-Noun

vultus, vult-ūs	m.	facial expression

US-A-UM Adjectives

commodus, commod-a, commodum	convenient	"The neuter substantive would be 'convenience'."
incommodus, a, um	inconvenient	
cūnctus, cūnct-a, cūnctum	all	
falsus, fals-a, falsum	false, deceptive	

Irregular Verb

coepī, coep-isse	to have begun	"Only perfect system forms – I will explain what that means shortly."

E-Verbs

exerceō, exerc-ēre, exercuī	to exercise	
misceō, misc-ēre, miscuī	to mix, confuse	
habeō, hab-ēre, habuī	to consider	"A new meaning for an old word."

Adverb

numquam	never

Conjunctions

namque	for in fact
ubi	when; where

Preposition

prō + ablative	instead of; on behalf of

"First, as a review, write the full Declension of *pāx, pāc-is*, f., and *lībertās, lībertāt-is*, f." (1)
Et bellō et pāce Rōmānōs exercēbat timor dīvum magnōrum. (2)
Hominēs cūncta vītae commoda habent falsa, ubi urbs eōrum est sine lēge. (3)
Parāre amīcitiam cum eīs prō inimīcitiā dēbēmus, ō patrēs. (4)
Valent, valent mihi īra et furor et lingua! (5) "The pronoun *mihi* is a Dative of Possession."

Once I wrote these words down and recited them, Latinitas offered me some salty chunks of cheese dipped in honey for a snack. While I was chewing, six naked but very serious looking middle-aged men climbed down the rocks of the breakwater to go swimming in the harbor. The contrast between their pale torsos and deeply-tanned limbs was very stark, and made them look both funny and a little vulnerable.

"That older, stocky man," Latinitas said, "is **Gaius Sallustius Crispus**, or Sallust, the future Roman historian; we will meet him when they're done swimming. Did you ever read Shakespeare's *King Lear*?" the goddess asked me.

I sort of remember it, I replied. The swimmers were stepping carefully and slipping on seaweed as they eased themselves into the salt water.

"This spectacle is what Lear meant when he called human beings 'poor, bare, forked animals'. Do you want to join them swimming?"

I gave her a look begging, no, no swimming.

1. Perfect Active

"*Licet*, o.k.; no swimming for us today; instead you are going to learn how to use another verb tense. You already know three tenses, the Present, the Imperfect, and the Future. Together they form what is called the **Present System**."

"The fourth tense is called the **Perfect**, and belongs to the **Perfect System**; we will study the fifth and sixth tenses another time."

"Latin verbs in the perfect have distinctive endings, stems, and translations, which you need to learn – two translations in fact. The Latin verb *amāvī*, for example, which is in the Perfect tense, can be translated 'I loved' or 'I have loved'. Either way, it indicates an action that took place in the past. It differs from the Imperfect, which also describes a past action, because the action is complete. The term *perfectum* means 'finished' in Latin, while *imperfectum* means 'unfinished'. Hence the names."

"Let's start with the **Perfect Endings**. All of them have the characteristic letter *i*, except the third-person plural, which is either *ēre* or *ērunt*. The endings are the same for all verb families, and do not change like those for the Present do. They are very common and very important to learn:"

Perfect Active Endings (A)

	Singular	Plural		
1st	-ī	-imus	I	we
2nd	-istī	-istis	you	you all
3rd	-it	-ēre or -ērunt	he she it	they

"The **Perfect Stem** is made by changing one or two letters in the Present Stem. This can happen in different ways. For most A-Verbs and for many E-Verbs, the change in the stem involves an addition of letters: *āv* for A-Verbs, or *u* for E-Verbs. Add these to your existing verb Vocabulary and practice them a few times. Notice the patterns."

AV: Add *āv* to Present stem

amō, amāre	**amāv-ī**	I loved, I have loved
cōgitō, cōgitāre	**cōgitāv-ī**	I thought, have thought
mūtō, mūtāre	**mūtāv-ī**	I changed, have changed
parō, parāre	**parāv-ī**	I prepared, have prepared
rogō, rogāre	**rogāv-ī**	I asked, have asked
servō, servāre	**servāv-ī**	I preserved, have preserved
spērō, spērāre	**spērāv-ī**	I hoped, have hoped
vocō, vocāre	**vocāv-ī**	I called, have called

U: Add *u* to Present stem

dēbeō, debēre	**dēbu-ī**	I needed to, have needed to
doceō, docēre	**docu-ī**	I taught, have taught
habeō, habēre	**habu-ī**	I had, have had

iaceō, iacēre	**iacu-ī**	I lay, have lain
teneō, tenēre	**tenu-ī**	I held, have held
timeō, timēre	**timu-ī**	I feared, have feared
valeō, valēre	**valu-ī**	I was strong, have been strong
misceō, miscēre	**miscu-ī**	I mixed, have mixed
exerceo, exercēre	**exercu-ī**	I exercised, have exercised

"Some E-Verbs use long vowels to mark the Perfect stem:"

LONG: Lengthen Present stem vowel to *ō* or *ī*

moveō, movēre	**mōv-ī**	I moved, have moved
videō, vidēre	**vīd-ī**	I saw, have seen

"Some add the consonant *s*, which then smoothes out as *s* or *ss*:"

S: Add *s*

iubeō, iubēre	**iuss-ī**	I ordered, have ordered
maneō, manēre	**māns-ī**	I remained, have remained

"The A-Verb *dō dare* 'reduplicates' the stem, adding a *de*:

DOUBLE: Reduplication *d-d*, or *ded*

dō, dare	**dedī**	I gave, have given

"Finally, the verb *sum* has an irregular perfect, *fuī*:"

IRREGULAR

sum, esse	**fuī**	I was, I have been

"Every Perfect tense form has two different possible translations, as I said. The first is **Simple Past**. Every English verb has a simple past form; many end with 'ed' or 't', like 'loved' or 'thought':"

Simple Past	I loved, I thought, I changed, I gave, I was (B)

"The other translation is as a **Perfect Present**. This involved the addition of 'have' or 'has' before an English form that either has a 'd', a 't', or an 'n':"

Perfect Present	I have loved, I have thought, I have given, I have been (C)

So how do I know which translation to use?

"It depends on context. A story set in the past will normally use the Simple Past, mixed with the Imperfect. A story set in the present, or a statement that is a general truth, will use the Perfect Present. For now, learn how to translate each Perfect form both ways."

Sample Conjugation of *misceō, miscēre, miscuī*, 'to mix', in the Perfect Tense (D)
Perfect Stem: *miscuī* minus *-ī*, or *miscu-*

Singular		Plural
1st	miscu-ī	miscu-imus
2nd	miscu-istī	miscu-istis
3rd	miscu-it	miscu-ēre/ērunt

I mixed/have mixed	we mixed/have mixed
you mixed/have mixed	you all mixed/have mixed
he she it mixed/has mixed	they mixed/have mixed

Conjugate *dō, dare, dedī*, to give, and *sum, esse, fuī*, to be, in the Perfect Tense (all six forms) and translate into English both ways. (6)
Amor mē esse sine lībertāte docuit; falsus mihi fuit deus. (7)
Vōbīs imperium sine fīne dedī. (8)
Ubi tēcum fuī? Quō diē tē vīdī? (9)
Mē servāvistī, quisquis es. (10)
Quem timuistis, cōnsulēs? (11)
Nōnne tē virōrum bonōrum vultūs mōvēre? (12)
For in fact peace has confused the Romans more than war (has). (13)
Through letters Catiline ordered them to give all things to death with fire. (14)
At night, when father saw the bright light, he called my mother. (15)

"A few verbs in Latin do not have present, imperfect, or future forms, but start instead with the perfect tense. One of these is *coepī*, 'I began'. This verb has regular perfect endings. Its infinitive is the **Perfect Infinitive.** *THE PERFECT INFINITIVE IS THE PERFECT STEM PLUS ISSE*: *coep-isse*, to have begun." (E)

Deceptive Fortune began to confuse all things. (16)
Coepī ego mēcum sīc cōgitāre. (17)
"Latin says 'think with myself' where English says 'think to myself'."

2. The Verb *eō, īre, īvī/iī*

"Looks like we will have a few more minutes before this is ready," she said, stirring the pot. "So let's talk about one more very important Latin verb: *eō, īre, īvī or iī*, to go. Its forms are slightly irregular – it belongs to no regular verb family – but it is very simple. Its stem is the letter *ī* – that's it. In the present tense the *ī* turns to *e* in the forms *eō* and *eunt*. The imperfect and future forms are *ī* combined with the BA and BO endings you know already:"

eō, īre, īv-ī or i-ī		to go	
Forms of the verb *eō* (F)			
Present Tense			
eō	īmus	I go	we go
īs	ītis	you go	you all go
it	eunt	he she it goes	they go
Imperfect Tense			
ībam	ībāmus	I was going	we were going
ībās	ībātis	you were going	you all were going
ībat	ībant	he she it was going	they were going
Future Tense			
ībō	ībimus	I will go	we will go
ībis	ībitis	you will go	you all will go
ībit	ībunt	he she it will go	they will go

"The verb *eō* has two perfect stems – sometimes *īv*, sometimes short *i* by itself – and regular perfect endings:"

īv-ī or i-ī	īv-imus or i-imus	I went	we went
īv-istī or i-istī	īv-istis or i-istis	you went	you all went
īv-it or i-it	īv-ēre/i-ēre, īv-ērunt/i-ērunt	he she it went	they went

"These are its infinitive and imperative forms:"

īre	to go	īsse	to have gone
ī	Go!	īte	Go, you all!

In aliās terrās, Pompeī, parās īre magnō cum exercitū. (18)
As is my custom, I was going (on) the road. (19)
Without me, Caesar, you will go into the Senate. (20)

"This verb also has many compounds. A **Compound Verb** consists of a Prefix added to a base verb. You have already learned the prefix *re-*, 'back', which is sometimes spelled *red-*. Some compounds you can figure out easily because the prefixes are prepositions with a familiar meaning. For example, *ad-eō, ad-īre, ad-iī* means 'to go to'. The verb *ab-eō, ab-īre, ab-iī* means 'to go away'. Sometimes the prefix appears again as a preposition in the sentence. When that happens, leave out one of them when you translate into English."

Ab urbe abīte, amīcī! Go away (away) from the city, friends!

"Cicero said this to Catiline. Notice how the word order places focus on their respective roles."

Ex urbe exīre iubet cōnsul hostem. (21)

"Other compounds are more than the sum of their parts. Write these down so that you will learn them:"

inter-eō, inter-īre, inter-iī	to die, vanish, be destroyed
per-eō, per-īre, per-iī	to perish, be ruined
red-eō, red-īre, red-iī	to go back, return

Periī, interiī! Diēs noctēsque Fortūna mē exercet! (22)
Quem adībis, Lesbia? Tua fāma interiit. (23)
Fidēs, ut anima, postquam abiit, numquam redit. (24)

After adding some vinegar, oil, dates, mint, and salt to the porridge, Latinitas served it to the men, who were drying themselves in the sun after their swim. The oldest and clearly the most important member of their group was Sallust. He was a bald man who – unlike most Roman men of his day – sported a large curly beard that was half white. Sallust was the Roman governor, or *propraetor*, of this province, which was called *Africa*. A *prōvincia*, she explained, is basically a conquered nation ruled by the Romans.

Sallust was entertaining a Greek visitor from Sicily named Diodorus. The way they spoke made an interesting contrast. Sallust was very slow and deliberate, pausing after

almost every word, so that I had little trouble hearing his Latin words, though their meaning often escaped me. Diodorus spoke much more rapidly, and was completely unintelligible. Another reason I couldn't follow him, Latinitas explained, was that he was switching back and forth between Greek and Latin. Sallust mostly stuck to Latin, but Diodorus kept slipping from Latin into his native Greek. I had to rely on Latinitas to interpret for me; she had learned Greek when she was a young girl from her cousin Hellenismos. Her translation of their conversation went like this.

"As you know," Sallust said, "after Julius Caesar defeated the aristocratic Romans who followed Pompey in battle at Thapsus – a town not far from here, towards the midday sun – he put me in charge of this, the province Africa, because of my services for him during the war. He commanded me to defend the border against the nomads who come from the desert to harrass the Punic farmers; to manage the grain trade, so the plebs in Roman will have sufficient food; and, finally, to receive veterans from Caesar's great army and settle them in colonies in this territory."

"Ah, I have seen their ships sailing into this harbor!" Diodorus exclaimed. "Some days a few, some days twenty or forty, coming from Italy and Hispania and elsewhere. I have also seen the men leave the ships with their wives and children and belongings, and go to the camps outside Carthage's walls. Merchants come to sell them plows and seed and the other sort of things that new farmers require. I did not know where they were going, but now I understand. They will be led out to the abandoned fields of the Carthaginians, to cultivate them and build new houses there."

"Part of the Punic land is abandoned," Sallust replied, "but it is not without owners. The owners watch with sad faces as our surveyor comes to their fields with his rod and measuring chain. As is the ancient custom, the surveyor first lays out two roads at a right angle, then in each quarter he defines with his measures one hundred squares of equal size; each square is the allotment for one family; those of higher rank receive more. If a Punic man is dwelling in that square, he must either become a tenant of the Roman farmer or move to the city. Some also join the nomads."

"A man who loses everything will try anything, even the sword, to recover his property," Diodorus responded. "There has been no justice for these men; when they call upon the gods, they will be heard. It seems to me this policy lacks foresight."

"I will tell you the truth, Diodorus. Roman soldiers now, after they have finished serving with their generals in wars, descend on the City. There they gamble, drink, and whore their wealth away. With all their money lost, they sell their talents for a price, committing murders or arson; they rape, plunder, and steal, just as if their own city,

Rome, was some barbarian kingdom. But if they go to the countryside and possess land, the same soldiers can become farmers; then the troubles cease. Caesar knows that the Punic men have lost their land, and are indignant. He plans to restore Carthage, to make it flourish again. Those pressed by poverty can put their hands to that massive task."

Diodorus' eyes grew wide. "Caesar wants to rebuild a city that almost toppled the might of Rome in three huge wars? This seems madness to me. Even if the people of this city will be farmers loyal to Rome, a generation from today they may not be. Is it not possible that, just as a tree that bears good fruit in its native soil tends to bear bad fruit when transplanted to a foreign land, so these Italian colonists, nourished by the nature of this place, will begin to change their way of life, until eventually they will become hostile to the Roman people?"

Sallust thought for a moment, and replied. "It is possible, what you say; but the opposite may also occur. It may happen that, in time to come, a new Carthage will rise and, by instigating a contest for virtue, will cause the character of the Roman people to move in a better direction. The ancient rivalry of Rome and Carthage once created a competition that favored good *artīs*, good character traits; traits that vanished from the Romans after Carthage was destroyed. Before then, the ways of the Romans were much nobler, in my view, because…:"

And here Latinitas began to feed me words, so that I could understand directly what Sallust was saying about the Romans of old. *See if you can identify the Latin words that correspond to the English words in italics*: (25)

Iūrgia, discordiās, simultātēs cum hostibus exercēbant, cīvēs cum cīvibus dē virtūte certābant. In suppliciīs deōrum magnificī, domī parcī, in amīcōs fidēlēs erant. Duābus hīs artibus – audāciā in bellō, et ubi pāx ēvēnerat, aequitāte – sēque remque pūblicam cūrābant.

They were working out their quarrels, disagreements, rivalries *with the enemy; citizens were competing with citizens about virtue. In their supplications of the gods they were generous*; stingy at home; *faithful toward their friends*. *By these two arts – by boldness in war, and when peace came to pass*, by fairness – *they were caring both for themselves and the republic*.

Sed ubi labōre atque iūstitiā rēs pūblica crēvit, ubi rēgēs magnī bellō domitī, nātiōnēs ferae et populī ingentēs vī subāctī, Carthāgō, aemula imperī Rōmānī, ab stirpe interiit, et cūncta maria terraeque patēbant, saevīre Fortūna ac miscēre omnia coepit.

But when the republic grew by struggle and justice, when great kings were tamed in war, wild nations and huge peoples subdued by force, *Carthage, rival of the Roman empire, vanished* down to the root, *and all the seas and lands* were open, *Fortune began to turn savage and to confuse all things.*

Namque avāritia fidem, probitātem cēterāsque artīs bonās subvortit; prō hīs superbiam, crūdēlitātem, deōs neglegere, omnia vēnālia habēre ēdocuit.

For greed subverted trust, honesty, and other good skills; instead of these, it taught pride, cruelty, neglect for the gods, and to consider all things for sale.

Ambitiō multōs mortālīs falsōs fierī subēgit, aliud clausum in pectore, aliud in linguā prōmptum habēre, amīcitiās inimīcitiāsque nōn ex rē, sed ex commodō aestumāre, magisque voltum quam ingenium bonum habēre.

Ambition forced many mortals to become deceptive, to have one (thing) closed in the chest, another (thing) ready on the tongue, to value friendships and dislikes based not on fact, but on convenience, to consider facial expression more than good character.

"Who can deny that these changes took place after the destruction of this city? And so it may be that a new Carthage will restore the Roman character. Caesar is a man of great foresight; it seems to me he understands this."

As he was finishing, a small boat pulled up to the breakwater. A messenger hopped out before it was tied up and came running toward us, breathlessly, making only a brief salute before addressing Sallust, who gestured for him to speak.

"*Ātrox nūntius, praetor: Caesar occīsus est! Ā patribus cōnscrīptīs, Brūtō et Cassiō dūcentibus! Marcus Antōnius et Senātus dē imperiō iam certant*. Dangerous news, praetor: Caesar has been killed! By fathers of the roll-call (senators), with Brutus and Cassius taking the lead! Marc Antony and the Senate are now competing over imperial authority."

After the messenger fully described the situation, I could see Sallust's gaze grow distant; he wandered away to his tent to consult with his officers, while Diodorus pressed the messenger for more details of the murder.

"So it has happened: a week ago, Caesar was assassinated during a meeting of the Senate," Latinitas explained. "The meeting was held in that same chilly hall where we were studying just recently, near the theater of Pompey; and he was killed, irony of ironies, while sitting under the statue of Pompey."

She took the dishes down to the water's edge to rinse them out. "For a few months Rome was governed a man who, however inhumane in war, was willing to forget past wrongs and saw a path forward. Now Caesar is gone; no one knows who will replace him."

"As for Sallust," she said, nodding to the tent where his slave attendant was helping him put his uniform on, "the next boat from Rome will contain an order for his recall. His enemies in the Senate intend to prosecute him on a made-up charge of embezzlement. In his retirement he will put down his thoughts on the causes of Rome's decline in three histories – the *Bellum Catilīnae*, the *Bellum Iugurthae*, and the *Historiae* – the first two of which you can still read, if you want to learn more."

She handed me some leftover dates. When I finished them, I was back in my bedroom. Out in the street I could hear a police car blaring through traffic. There are crises in our world too, and just as important to the persons at the center of them, even if they don't make the history books.

22. *The Death of Julius Caesar*, by Vincenzo Camuccini, 1805. *Caesar occīsus est*, Caesar was killed, at the foot of a statue of his rival, Pompey the Great, show here in the background. Pompey's statue holds a sphere which represents what the Romans called the *orbis terrārum*, 'the circle of the lands', i.e. the globe of the earth.

23. The Amphitheater of Tusculum and the Albano Mountains, by Thomas Whittredge, 1860. The region shown here was the *patria* or traditional homeland of the Latin people. Classical ruins are a part of everyday Italian life down to this day, and the occasional flock of *ovēs* or sheep still grazes among their *saxa*, their stones.

Explōrātiō Undecima (XI)
Adventure Eleven

Servius Sulpicius, letter to Cicero
Passive Voice, Present System
The Passive Verb *videor*
Diminutives

Tusculum, Italia
Mēnsis Februārius
M. Aemiliō Lepidō L. Munātiō Plancō cōnsulibus

Tusculum, Italy
The month of February
Marcus Aemilius Lepidus and Lucius Munatius Plancus, consuls (42 BCE)

Although the sun was up, the sky was low and cold that morning as we made our way along a muddy mountain road. Grey clouds in the distance framed a column of smoke rising from a villa that had been burned to the ground the previous night. Behind us lay a small walled town called Tusculum. Latinitas pointed in the direction of Rome for me, but at this distance the intervening hills made it impossible to see anything of the city. I was more struck by a line of sharp *montēs*, the mountains immediately to our south which seemed to form a kind of bowl. "That's the site of Alba Longa – my birthplace and the homeland of the Latin people. The ridge you're looking at is the rim of a long-extinct volcano."

The land around us was covered in vineyards, leafless at this time of the year. In the field we were walking past a solitary plowman was steering a small wooden plow, his legs covered in mud; from his home, a hut with a thatch roof, I could hear the cry of a rooster. Further up the road lay our destination, a palatial rustic villa hidden from view by a line of cypress trees. At its entrance stood a group of men with *gladiīs*. They eyed us warily, arms folded. Latinitas, who was dressed completely in black, told me not to worry; they were expecting us. "Or to be more precise: they are expecting a woman named Servilia, who lives not far from here. Last night I offered her a large cup of poppy tea to relieve her stress over the fate of her son Brutus. I am taking her place so that she can sleep in today. The Cicero family knows we are coming and knows Servilia

is an ally. But don't say anything as we enter." There was certainly no risk of that happening.

"Caesar, you remember, was assassinated by Brutus and Cassius just before our last visit. Afterward, they and the other 'Liberators', as they call themselves, let the opportunity they created slip from their hands. They just assumed that once the dictator was gone, Rome would simply return to its old Republican ways – fools. Caesar's supporters were less complacent; they took the initiative and began working together. Three men emerged as *dūcēs*. First, Mark Antony, Caesar's most capable and charismatic officer, who you saw at the mime show. Second, Octavian, Caesar's twenty-year old nephew, his adopted son and heir. And third, another of Caesar's former officers named Lepidus. Together they formed a ruling team called the Triumvirate that pressured the Senate into giving them absolute power. Once the Liberators realized how much trouble they were in, they left Italy for Greece, and began collecting legions for the civil war that everyone can now see is coming."

"One of the first things the Triumvirs did after siezing power was to eliminate their enemies. They drew up what's called a proscription list, which was posted all over Italy and advertised rewards for the killing of those who were named on it. Mark Antony included Cicero's name because he wanted revenge for the bitter attacks the orator made on him in the Senate. A little over a month ago, a group of assassins tracked down Cicero at his coastal villa, which is not far from here. They tore him from the litter in which he was traveling, cut off his head and his hands, and nailed them to the Rostrum, the platform in the Roman Forum from which he had given so many speeches."

"Family members of those proscribed, like Servilia, the mother of Brutus, have mostly been spared, but as you can imagine, no one feels safe. Today Cicero's son Marcus and his ex-wife Terentia are meeting here at the family's Tusculan villa. Young Marcus is about to sail to Greece to join the Liberators; in his absence, Terentia will be managing the family estate. They are being joined by two other men, Cicero's freedman Tiro and his lifelong friend Atticus. Tiro is trying to collect all of Cicero's letters, speeches, and books in one place so that he can publish them and preserve the literary legacy of his patron and former master. Atticus is here to offer whatever help he can. As an Epicurean and a diplomat, he has managed to maintain his friendship with all the big names at Rome, even people on opposite sides of this awful war. Servilia – that is, me – is joining the gathering to see what she can offer. In addition to being Brutus's mother, she was also Caesar's mistress. She has long been a *fēmina* of considerable intelligence and insight."

Once we passed the guards, we could just make out the four figures inside the entrance of the villa engaged in earnest conversation. Latinitas had me sit out of the way on a bench and left me with these instructions.

"First I want you to learn some more vocabulary; when I come back, I will teach you about verbs in the Passive Voice. Right now, memorize these words, starting with this irregular verb:"

meminī, memin-isse	to remember, to remember how to

"Like *coepī*, this verb only has perfect forms. But this verb has perfect forms **with present tense meanings**: so you would translate the perfect form *meminit*, not as 'he she it remembered', but as 'he she it remembers', present tense. Its imperative singular is *mementō*, like the English word 'memento'. Its imperatative plural is *mementōte*."

Annum mortis meminī Caesaris; tūne diem meministī? (1)

E-Verb

videor, vid-ērī	to seem, to appear; to seem right

UO-Noun

oculus, ocul-ī	m.	eye

EI-Nouns

honor, honōr-is	m.	honor
mulier, mulier-is	f.	woman
aetās, aetāt-is	f.	age
cīvitās, cīvitāt-is	f.	city

US-A-UM Adjectives

cārus, cār-a, cārum	precious, dear	
ūnus, ūn-a, ūnum	one	"You know this word already. What is new are the genitive and dative singular: *ūnīus* and *ūnī*."

Irregular Adjective

tot	so many

Prefix

con-, **cō-**	together; inside
cōhibeō	to hold together
commoveō	to move inside
commūtō	to change together, to change inside
contineō	to hold together, contain

Prepositions

ā ab + ablative	by "A new meaning for a word you've already learned."
ante + accusative	before
post + accusative	after, behind

Conjunctions

antequam + clause	before
postquam + clause	after
aut	or

Adverbs

ante	beforehand, previously
post	afterward
adhūc	still, so far
dextrā	on the right "This is short for *manū dextrā*, on the right hand."
sinistrā	on the left

Then she left. When I was finished with my vocab notes, I looked up to see that the group of four was gone. Right then Latinitas snuck up on me from behind and shouted, *Tū, venī mēcum!*, "You, come with me," which almost gave me a heart attack before I realized who it was.

We walked into the inner part of the villa, through a labyrinth of gorgeous rooms with colorful and elaborately painted walls – sadly, there was no time to sight-see – before emerging in a garden surrounded by porticoes. At the end of one portico lay the entrance to a room. Inside it looked like a wine cellar, with criss-cross wooden shelves forming nooks; the nooks, though, were full of papyrus scrolls. This was the house's main *bibliothēca*, its library. A man with a familiar face was working inside, surrounded by several buckets of scrolls and wax-tablets; he was taking them out and filing them in their appropriate places in the book case. He was so intent on his work that he did not even acknowledge us.

"Remember the man we encountered on the night Cicero gave his speech against Catiline? This is him, Tiro, Cicero's secretary. To atone for insulting me, he has dedicated his life to preserving everything Cicero wrote, all priceless treasures of the Latin language. These are the books and letters that he brought up last night from Cicero's seashore villa at Astura."

"When our group met, Tiro told us that there are gangs out there in the countryside killing random family members of the proscribed to see how much the Triumvirs will give for the heads. So instead of traveling here directly, he took a boat to the swamps around Lavinium, then followed an abandoned road inland with this precious cargo of books." She then gestured to the rolls, which formed the collected works of Cicero.

"When the darkness comes," she added, "humans try to save themselves and the people close to them first. If they have any time or energy left, they try to rescue whatever precious bits of their culture they can get their hands on. Later generations continue their mission when they make the effort to curate what was rescued; and sometimes the darkness returns, making it necessary to rescue the objects from destruction or oblivion or misuse yet again. That's one reason, a very profound one, that some people study Latin."

1. Passive Voice, Present System

"So let us come back to the language, and fill in a few more gaps in your knowledge. Every English and Latin verb has a feature that is called **Voice**. There are two voices, **Active** and **Passive**. All the verb forms we have studied so far have been Active. The active voice signals that the subject of a verb is targeting another person or thing; so 'hates' in 'He hates you' is active and signals that he is targeting you."

"*THE PASSIVE VOICE SAYS THAT THE SUBJECT OF THE VERB IS THE OBJECT OF AN ACTION*. The subject is a kind of victim. In the sentence 'You are hated by him,' the verb is passive and indicates that you are the target of hate. In English, passive verbs consist of two parts: (1) a form of 'is' and (2) what's called a participle, such as 'hated'. The Passive Voice can be used with any person, number, or tense. Here are the passive forms of the verb 'to ask' in English:"

I am asked	we are asked
you are asked	you all are asked
he she it is asked	they are asked

I was being asked	we were being asked
you were being asked	you all were being asked
he she it was being asked	they were being asked

I will be asked	we will be asked
you will be asked	you all will be asked
he she it will be asked	they will be asked

"Infinitives can also be passive: 'to be hated', 'to be loved'. And imperatives, like 'Be heard!'"

"Here are the participles of some other verbs in English in the 1st person singular present tense:"

I am called
I am loved
I am prepared
I am held
I am taught

"Tell me what the passives of these English verbs are. Remember to keep the person, number, and tense the same. For example: 'we will love', active, becomes 'we will be loved', passive."

she asks; you will call; I was loving; they hold; to teach; prepare! (1)

"Latin Passive Verbs have a special set of personal endings to replace the Active personal endings in the Present, Imperfect, and Future tenses. These endings all contain the characteristic letter *r* – the one exception is the 2nd person plural, with *minī*:"

Passive Personal Endings Compared to Active Personal Endings (A)

	Active		Passive	
	Singular	Plural	Singular	Plural
1st	-ō or -m	-mus	-r	-mur
2nd	-s	-tis	-ris/-re	-minī
3rd	-t	-nt	-tur	-ntur

"There are also two vowel changes in the Passive endings: the *o* before *r* becomes short, and the *a* and *e* before *tur* become long:"

Vowel changes in Passive Endings (B)

or	replaces	ō
ātur, ētur	replaces	at, et

"These are the Passive Voice endings in the Present for A-Verbs and E-Verbs. Notice the letter *r* that appears in five of the endings. Write the endings in your notebook."

Present Passive Endings (C)

-or	-āmur	rogor	rogāmur
-āris/re	-āminī	rogāris/re	rogāminī
-ātur	-antur	rogātur	rogantur
		I am asked	we are asked
		you are asked	you all are asked
		he she it is asked	they are asked
-eor	-ēmur	habeor	habēmur
-ēris/re	-ēminī	habēris/re	habēminī
-ētur	-entur	habētur	habentur
		I am held	we are held
		you are held	you all are held
		he she it is held	they are held

"In English, a passive verb is often accompanied by a prepositional phrase starting with 'by' that says by what or by whom the action was accomplished: I am moved *by your speech* (a thing), I am asked *by you* (a person)."

"In Latin, there are two ways to express this. When the action is done by a *THING*, use the bare ablative, with no preposition. This is the **Ablative of Means**, a term I have taught you already:"

Ablative of Means Translated 'By' plus Passive Verb (D)

Īrā moveor, amōre exercentur. I am moved (by) anger, they are exercised (by) love.

"If the action is instead done by a *PERSON*, add the preposition *ab* or *ā*, which should be translated 'by'. This is called **Ablative of Personal Agent**:"

Ablative of Personal Agent Translated 'By' plus Passive Verb (E)

Sīgnum ab duce dātur.	The signal is given by the leader.
Vērus honor ā malīs nōn amātur.	True honor is not loved by bad men.

I. Moventur cum ab duce exercentur.
II. Moventur (3rd pl. pres. pass.) cum ab duce exercentur (3rd pl. pres. pass.).
III. They are moved when by the leader they are exercised.
IV. They are moved when they are exercised by the leader.

Ā deō teneor; iam, Apollō, tua sum. (2)
Fāta bellum movent et fīnis tot virīs parātur. (3)
Catullus Lesbiaque adhūc mūtuīs animīs amant ac amantur. (4) "*Mútuus, a, um*, means 'mutual'."
Virtue is considered by the Romans to be great. (5)

"Now to the passive endings in forms of the Imperfect. There is nothing unusual here, only the application of the new personal endings and the vowel changes in the third-singular:"

Imperfect Passive Endings (F)

-ābar	-ābāmur	rogābar	rogābāmur
-ābāris/re	-ābāminī	rogābāris/re	rogābāminī
-ābātur	-ābantur	rogābātur	rogābantur
		I was being asked	we were being asked
		you were being asked	you all were being asked
		he she it was being asked	they were being asked
-ēbar	-ēbāmur	habēbar	habēbāmur
-ēbāris/re	-ēbāminī	habēbāris/re	habēbāminī
-ēbātur	-ēbantur	habēbātur	habēbantur
		I was being held	we were being held
		you were being held	you all were being held
		he she it was being held	they were being held

Lēgibus mōribusque patrum semper docēbāmur. (6)
Antequam dī hominibus dedēre īgnem, servābātur vīta nōn sine magnā cūrā. (7)
Malus imperātor Caligula erat sed 'pater exercituum' ab amīcīs vocābātur. (8)
"The noun *imperātor* means 'emperor'."
Previously Rome was considered by us to be a famous city. (9)

"These are the passive forms of the Future. There is one irregular vowel here: instead of *-biris/re*, which the pattern would lead you to expect, use *-beris/re*, with an *e*:"

Future Passive Endings (G)

-ābor	-ābimur	rogābor	rogābimur
-āberis/re	-ābiminī	rogāberis/ere	rogābiminī
-ābitur	-ābuntur	rogābitur	rogābuntur
		I will be asked	we will be asked
		you will be asked	you all will be asked
		he she it will be asked	they will be asked
-ēbor	-ēbimur	habēbor	habēbimur
-ēberis/re	-ēbiminī	habēberis/ere	habēbiminī
-ēbitur	-ēbuntur	habēbitur	habēbuntur
		I will be held	we will be held
		you will be held	you all will be held
		he she it will be held	they will be held

Namque sīgna ā dīs dabuntur antequam ducēs bellum movēbunt. (10)
Ā quō rogāberis, Lesbia? Cuius cārōs amābis oculōs? (11)

"The **passive infinitives** end with long *ī*, and are translated 'to be (verb)ed':"

Passive Infinitives (H)

-ārī	rogārī	to be asked
-ērī	habērī	to be held

He ordered a place of honor to be given to him on the right. (12)

"The **passive imperatives** are rare. They are identical to the 2nd person forms, with the endings *re* and *minī*."

Passive Imperatives (I)

-āre	-āminī	amāre	amāminī
		Be loved!	Be loved!
-ēre	-ēminī	vidēre	vidēminī
		Be seen!	Be seen!

"You can tell imperatives by remembering that imperatives will usually be the first word in their sentence, and will be addressed to someone."

Vae, oculī quoque meī aetāte mūtāntur. Sed eī adhūc vidēre valent. (13)
Before we will be called, a sign will be given by the hand of one (man). (14)

2. The Passive Verb *videor, vidēre*

"*Videor* and the other passive forms of *videō, vidēre,* 'to see' can be translated passively in English, as 'be seen'. But they are usually best translated with the English word 'seem' or 'appear'."

"In English 'seem' or 'appear' often has an infinitive 'to be', followed by a predicate, and a person to whom the subject appears – not always in that order. Latin does something similar."

I. Tibi dīvīna esse videor.
II. Tibi (dat. sing.) dīvīna (nom. sing. fem.) esse (infin.) videor (1st sing. pres. pass.).
III. To you divine (pred.) to be I seem/appear.
IV. To you I seem/appear to be divine.

"The dative here is called a **Dative of Reference**."

"When the 3rd person singular form *vidētur* appears with no predicate, it sometimes means 'to seem (good)' – that is, to seem like a good idea, or something you approve of."

Ad oppidum, sī vōbīs vidētur, īte. Go to the city, if it seems (good) to you all.

Ante oculōs meōs tot oppida sine hominibus iacuēre. Nōn cōnservābuntur, ut mihi vidētur. (15)
Mihi cāra esse vidēris, mulier. (16)
Nunc bonus vidērī magis valet quam esse. (17)
CHARINUS Byrrhia, quid tibi vidētur? Adeōne ad eum? (18)
If it seems (good) to you, I will order honors to be given. (19)

When I finished, we took a closer look at the *bibliothēca*. Tiro had left, and Latinitas showed me all the different sorts of books Cicero wrote. "Cicero's speeches are over here; his books on philosophy and oratory, over here. Their titles are on these little tags

– they look like price tags, no? – attached to the knob of each scroll. *In Catilīnam*. What's that?"

Against Catiline?

"Right. How about *dē Nātūrā Deōrum*?"

About the Nature of the Gods.

"Very good. You'll make a good librarian. Now let's see: *Ubi illae litterae ā Sulpiciō dē morte Tulliae?* Where's that letter from Sulpicius on the death of Tullia? *A! Invēnī!* Ah, found it!"

"I want you to read this. It's a letter Cicero received two years ago when his beloved daughter Tullia died in childbirth. Cicero was so devastated by this loss, so depressed, that he was unable to do anything for months. One of his friends, Sulpicius Severus, a prominent judge, wrote a personal letter to him trying to shake him out of his depression. It's a long letter, but look at this part. Copy it out, and try to translate it. You can finish tomorrow, if you need more time."

I worked out most of what she gave me. *Identify the individual Latin words that correspond to the English words in italics.* (20)

Cōgitā quemadmodum adhūc Fortūna nōbīscum ēgerit: ea nōbīs ērepta esse, quae hominibus nōn minus quam līberī cāra esse dēbent: patriam, honestātem, dīgnitātem, honōrēs omnēs.

Think about the way in which Fortune has dealt with us so far: things have been stolen *from us which ought to be no less dear to human beings than (their) children: country, nobility, dignity, all honors.*

Hōc ūnō incommodō additō, quid ad dolōrem adiungī potuit?

With *this one inconvenience added, what* could be added *to our pain*?

Aut quī nōn in illīs rēbus exercitātus animus callēre iam dēbet atque omnia minōris exīstimāre?

Or what *mind exercised in those things ought not to be callous now* and to judge all things *of less worth*?

Quae rēs mihi nōn mediocrem cōnsōlātiōnem attulerit, volō tibi commemorāre, sī forte eadem rēs tibi dolōrem minuere possit.

A thing which brought *me no moderate consolation*, I want to mention *to you, if* by chance the same *thing might be able to diminish the pain for you*.

Ex Asiā rediēns, cum ab Aegīnā Megaram versūs nāvigārem, coepī regiōnēs circumcircā prōspicere: post mē erat Aegīna, ante mē Megara, dextrā Pīraeus, sinistrā Corinthus, quae oppida quōdam tempore flōrentissima fuērunt, nunc prōstrāta et dīruta ante oculōs iacent.

Returning from Asia, when I was sailing from Aegina to Megara, I began to inspect the regions all around: behind me was Aegina, before me was Megara, on my right Piraeus, on my left Corinth, towns which at one time *were* very flourishing, *and now lie before the eyes* thrown down and demolished.

Coepī egomet mēcum sīc cōgitāre: "Hem! Nōs homunculī indīgnāmur, sī quis nostrum interiit aut occīsus est, quōrum vīta brevior esse dēbet, cum ūnō locō tot oppidum cadāvera prōiecta iacent?

I began to think thus to myself: "Hmm! We poor little humans are indignant, if one of us has died or been killed, whose *life needs to be rather brief, when in one place so many cadavers of towns lie* tosssed out?

Vīsne tū tē, Servī, cohibēre et meminisse hominem tē esse nātum?"

"Won't *you hold yourself together*, *Servius*, and *remember* you were born *human*?"

Crēde mihi, cōgitātiōne eā nōn mediocriter sum cōnfirmātus.

Believe me, by such thinking I was strengthened not a little.

Hoc idem, sī tibi vidētur, fac ante oculōs tibi prōpōnās: modo ūnō tempore tot virī clārissimī interiērunt, dē imperiō populī Rōmānī tanta dēminūtiō facta est, omnēs prōvinciae conquassātae sunt; in ūnīus mulierculae animulā sī iactūra facta est, tantō opere commovēris?

This same thing, *if it seems right to you*, make sure you put *before your eyes*: just now *at one time so many very famous men have died*, such a great diminishment *from the power of the*

Roman people has taken place, *all the provinces* have been shaken; *in the case of the poor little soul of one little woman*, if a loss has occurred, are you so strongly *moved inside*?

3. Diminutives

I copied it out; I already knew about half the words. Latinitas drew my attention to three odd looking nouns in it: *homunculus*, *muliercula*, and *animula*.

"These nouns are called the **Diminutives** of the nouns *homō*, *mulier*, and *anima*. A diminutive indicates that the noun is somehow vulnerable, precious, or small; translate them as 'poor little (noun)' or 'sweet little (noun)'. The diminutive form is slightly different for each noun, but *ONE THING ALL LATIN DIMINUTIVES HAVE IN COMMON IS AN EXTRA LETTER L BEFORE THE ENDING*; there may be more added letters too, like *cul* or *ul* in these nouns, but the extra *l* is the key:"

homunculus, homuncul-ī	m.	poor little human being
muliercula, muliercul-ae	f.	poor little woman
animula, animul-ae	f.	poor little soul

"Based on this, what does the noun *ocellus, ocellī*, m., mean?" (21)

She put the letter back in its nook and we walked back out to the garden, where Cicero's son Marcus was together with his mother Terentia, conducting a sacrifice to the gods and asking that they would bless his departure. I could see a rooster and a knife in Marcus' hand, and in an instant there was a trace of blood on the stone altar. "Normally they would sacrifice a calf or a lamb," Latinitas remarked, "but they had no time to go to the market in the town; so they asked the farmer down the road for a rooster."

Once the sacrifice was over, we followed mother and son out to the front of the villa. We watched Terentia and the others cover Marcus' head in kisses and tears; he mounted his horse and set off, joined by the armed men and a small group of attendents, who I think were slaves. They were heading down to the coast, and from there they would hire a boat and begin the long voyage to Greece.

"The Liberators' cause may be doomed, but Marcus at least is not. He will survive the wars and reconcile with Octavian. When he is older he will become a senator, and a special kind of priest called an augur who specializes in reading omens."

"As for Terentia, she, like her son, is a religious soul. The gods will reward her piety by allowing her to die peacefully in her sleep at the ripe old age of one-hundred and three."

24. A fresco wall painting from the Villa of Publius Fannius Synistor, near Pompeii. The scene *sinistrā*, on the left, shows a view of an imaginary city (*urbs*) or town (*oppidum*). The view *dextrā*, on the right, depicts an enclosed outdoor space with a circular shrine.

25. The entrance to the Caupona Restaurant in modern Pompeii, Italy; *caupōna* is the Latin term for a roadside tavern or inn.

Explōrātiō Duodecima (XII)
Adventure Twelve

Sulpicia, Epigram 2
Locative Case
I-Verbs (3rd Conjugation)

Etruria, Italia
Mēnsis Iulius
M. Aciliō Glabriō C. Fonteiō Capitōne cōnsulibus

Tuscany, Italy
The month of July
Marcus Acilius Glabrius and Gaius Fonteius Capito, consuls (33 BCE)

The *asīnus*, or donkey, on which I found myself riding was a bit larger than a pony. While it was twitchy, it was not impossible to hold onto, and I only fell off twice during the seven miles we rode before reaching our stop. Our journey this morning had started just north of the city at the stone arches of the Milvian Bridge, the *Pōns Milvus*, which carried us over the Tiber. From there we followed the cobblestones of the Via Cassia into the *montēs* beyond, a place the earliest Romans considered Etruscan territory. There was a fair amount of traffic heading *contrā nōs*, in the other direction – several carts full of lumber and building stone, donkeys piled with firewood or cheese being driven to market. At one point a group of red-caped *equitēs* rode by us at full speed and nearly knocked me over; the one traffic rule here was that if you were larger or more important, you had the right of way. Aside from us, the only other traveler heading in our direction was the carriage we happened to be trailing. Its iron hoop wheels clanked loudly over the stones as a pair of mules pulled it along.

Near the river it was hot and humid, but as we climbed into the mountains the air turned noticeably drier and more fresh. At one point I turned backward to see if I could catch a glimpse of the city; as soon as I did, I fell off my ass.

When I told Latinitas this, she either did not understand my joke or did not find it funny. She fed my donkey a carrot and helped me to remount, all business.

"Don't ever look back at a town you are leaving; it's very bad luck, you know. Always look forward and hold on tight. To keep your mind off Rome I'm going to recite some words for you to repeat. You can write them down when we stop:"

A-Noun

Rōma, Rōm-ae	f.	Rome
Rōmam		to Rome "No *ad* needed."
Rōmae		at, in Rome "This form is called the **Locative**."
Rōmā		from Rome "No *ab* needed."

UO-Noun

ager, agr-ī	m.	field, land "Land as a piece of property"

Neuter UO-Noun

arbitrium, arbitri-ī	n.	decision; decision-making
cōnsilium, cōnsili-ī	n.	plan, advice; council

Neuter EI-Noun

rūs, rūr-is	n.	countryside
rūs		to the countryside
rūrī/e		in the countryside
rūre		from the countryside

U-Noun

domus, dom-ūs	f.	home "Sometimes a UO-Noun, *domus, dom-ī*."
domum		to home, home "No *ad* needed."
domī		at home "This form is **Locative**."
domō		from home "No *ab* needed."

Adverb

hūc	to here
hīc	here
hinc	from here

Fortūna ab hominibus plūs quam cōnsilium aut arbitrium amātur. (1)

1. The Locative

"In Latin directions and locations can be shown by adding prepositions to nouns. For instance, as you know, the preposition *ad* plus an accusative noun indicates where you

are going: *ad urbem*, 'to the city'. The preposition *in* plus an ablative indicates where you are: *in urbe*, 'in the city'. And the preposition *ab* plus an ablative indicates where you are coming from: *ab urbe*, 'from the city'."

"Several words like *domus*, *rūs*, *hic*, *Rōma* and other city names indicate directions and locations *without* prepositions. The accusative is used by itself to indicate the Place To Which one is headed. The ablative is used to indicate the Place From Which one is coming. And a case called the **Locative** indicates the Place Where you are. This form often looks like the Genitive Singular, and is translated 'at' or 'in'. The adverb *hīc* has three forms which indicate the same three things:"

domum	Rōmam	rūs	hūc	Place To Which
domī	Rōmae	rūrī/e	hīc	Place Where
domō	Rōmā	rūre	hinc	Place From Which
to home	to Rome	to the countryside	to here	
at home	at Rome	in the countryside	here	
from home	from Rome	from the countryside	from here	

"See if you can translate these:"

Servābisne mē domī tuae, Cicerō? (2)
By my decision I have remained here at Rome, not in the countryside. (3)
To me it seems (good) to go home from here, not to Rome. (4)

Once I finished these sentences, Latinitas explained to me why the carriage we were following was of interest:

"The young woman it contains is named **Sulpicia**. Her grandfather, Servius Sulpicius Rufus, was the man who wrote the letter to Cicero that you read yesterday. Sulpicia's father, the son of Sulpicius, passed away a year ago. Soon thereafter she was sent with her mother to the house of her uncle Marcus Valerius Messalla Corvinus, an important senator and ally of Octavian, who is also a poet and patron of the arts."

"Sulpicia is a poet of considerable skill and talent, and writes in a form called elegiac couplets which is rather trendy these days. Her uncle Messalla recommended that she write about conventional themes – hymns to the gods, poems about the months of the year. Knowing that her poems would be circulated, he wanted to protect her *fāma*, her reputation. While observing the letter of his request, Sulpicia has produced some work

that is a little more edgy. One that she finished recently about March, *mēnsis Martius*, the month of Mars, is actually an ode to Venus, the goddess of love. It starts like this:"

'Sulpicia is dressed up for you, great Mars, on your Kalends day:
you'll come from the sky to watch her in person, if you have any taste.
Venus will forgive you: but you, god of violence, watch out:
while you admire her, you may drop your weapons – what a disgrace!'

"Mars is Venus' lover. Kind of bold of Sulpicia to steal Venus' man, no?"

For a moment we lost sight of the carriage as it passed behind a bend in the road. Once we turned the corner, we saw it pull over near a *taberna*, a tavern. Sulpicia climbed out and went inside, accompanied by an old nurse and a younger attendent.

"All of her life Sulpicia has had health problems – chronic fatigue, problems with her digestion, mysterious pains. Last week Messalla summoned a doctor for her. The doctor recommended that at this time of year, during the Dog Days of summer, which are particularly unhealthy, she should leave the city and spend time in the countryside. Heeding his *cōnsilium*, Messalla directed that Sulpicia be sent to his country estate in Arretium; that's where she is headed. Spending time in a villa is not exactly a hardship. Still, she is a city girl and finds the country lonely and boring."

"There's a bit more to the story. Sulpicia, you see, is madly in love with a client of Messalla's, a man she calls 'Cerinthus'. Also, today is her *diēs nātālis*, her birthday, and she will be turning nineteen. She expected to see Cerinthus this evening at her party, so you can imagine her disappointment. But we have some good news from Messalla," Latinitas said, holding up a set of wax tablets. "We are going to deliver this letter to her when she comes out of the tavern."

After tying up our animals, we sat down in the shade of a lovely little flower garden next to the inn. A sign by the door indicated the name of the proprietor: Syrisca. It was a nickname, indicating that the owner was from Syria.

2. I-Verbs

"What a beautiful space, no? What do you say we meet a new family of verbs while we wait? Today I'm going to introduce you to what are called **I-Verbs**. First, copy these into your notebook, and *dīc clārā voce*, say them with your voice aloud." And I did.

I-Verbs

cēdō, cēd-ere, cess-ī	to yield "Often combined with a dative to mean 'to yield to' the dative word."
discēdō, discēd-ere, discess-ī	to depart
dīcō, dīc-ere, dīx-ī	to say; to call
dūcō, dūc-ere, dūx-ī	to lead
ferō, fer-re, tul-ī	to carry, bear; to say
referō, refer-re, rettul-ī	to bring back; to report
petō, pet-ere, peti-ī	to seek; to aim for
quaerō, quaer-ere, quaesi-ī	to search for; to ask
relinquō, relinqu-ere, relīqu-ī	to leave behind
vertō, vert-ere, vert-ī	to turn
animadvertō, animadvert-ere, animadvert-ī	to pay attention
vīvō, vīvere, vīx-ī	to live

Prefix

dis-, dī-	apart
differō	to carry apart, delay, differ
dīmoveō	to move apart
discēdō	to step apart, to depart
dīvertō	to turn aside, divert

"All of these verbs are **I-Verbs** – some people also call them verbs of the **3rd Conjugation**. Verbs in this family have an infinitive that ends with *ere*. This ending resembles the E-Verb infinitive *ēre*, but the first *e* is short, not long. That means the spoken stress goes back to the third-to-last syllable. Compare these pronunciations:"

E-Verb Infinitive		I-Verb Infinitive	
habēre	ha BAY ray	vertere	WAYR tay ray
movēre	moh WAY ray	dīcere	DEE kay ray

"I-Verb endings differ from A-Verb and E-Verb endings in the present and future tenses. In the Present tense, the vowels display the same o-i-i-i-i-u pattern that we saw before in the future of *sum*. The repetition of the letter *i* is why I call these I-Verbs:"

Present Tense Endings, I-Verbs: (A)

Active

-ō	-imus	petō	petimus
-is	-itis	petis	petitis
-it	-unt	petit	petunt
		I seek	we seek
		you seek	you all seek
		he she it seeks	they seek

Passive

-or	-imur	petor	petimur
-eris/ere	-iminī	peteris/re	petiminī
-itur	-untur	petitur	petuntur
		I am sought	we are sought
		you are sought	you all are sought
		he she it is sought	they are sought

"The endings of the verb *ferō*, 'bring, carry', are slightly irregular: the *i* drops out in the 3rd singular, the 2nd person singular, and the 2nd person plural active:"

Irregular forms of *ferō* (B)

feris > fers	feritis > fertis	feriris/re > ferris/re	
ferit > fert		feritur > fertur	
ferō	ferimus	feror	ferimur
fers	fertis	ferris/ferre	feriminī
fert	ferunt	fertur	feruntur
I carry	we carry	I am carried	we are carried
you carry	you all carry	you are carried	you all are carried
he she it carries	they carry	he she it is carried	they are carried

they depart; we live; relinqueris; dīcuntur; fertur (two meanings) (5)
Miserōs relinquis agrōs, nam tibi studium est urbis. (6)
Vir Rōmā sine pāce redit rēgīque refert rem. (7)
Petor ab Morte, nōn petō. (8)
Vīta bona, ut ferunt, semper rūre quaeritur. (9)

"The I-Verb endings in the Imperfect Tense **are exactly the same as those for the E-Verb Imperfect**, in both the active and passive:"

Imperfect Tense Endings, I-Verbs: (C)

Active			
-ēbam	-ēbāmus	petēbam	petēbāmus
-ēbās	-ēbātis	petēbās	petēbātis
-ēbat	-ēbant	petēbat	petēbant
		I was seeking	we were seeking
		you were seeking	you all were seeking
		he she it was seeking	they were seeking

Passive			
-ēbar	-ēbāmur	petēbar	petēbāmur
-ēbāris/re	-ēbāminī	petēbāris/re	petēbāminī
-ēbātur	-ēbantur	petēbātur	petēbantur
		I was being sought	we were being sought
		you were being sought	you all were being sought
		he she it was being sought	they were being sought

Hinc cōnsilium, cum amor dolōrem ferēbat mihi, petēbam. (10)

"The I-Verb endings in the Future Tense *HAVE NO LETTER B*. Instead they repeat the letter *e* endings for the E-Verb *Present*. The only exception is the 1st person singular, which has the ending *am* or *ar*:"

Future Tense Endings, I-Verbs: (D)

Active			
-am	-ēmus	petam	petēmus
-ēs	-ētis	petēs	petētis
-et	-ent	petet	petent
		I will seek	we will seek
		you will seek	you all will seek
		he she it will seek	they will seek

Passive			
-ar	-ēmur	petar	petēmur
-ēris/re	-ēminī	petēris/re	petēminī
-ētur	-entur	petētur	petentur
		I will be sought	we will be sought
		you will be sought	you all will be sought
		he will be sought	they will be sought

Sī vērum dīcam, sīgnum clārum date mihi. (11)
Et iam nōs Amōrī cēdēmus. (12)
Whose will you be said to be? (13)

"So what happens when you see *e* plus a personal ending in a verb? Think like this:"

docēs: It's an E-Verb. The E is a sign of the Present. So, 'you teach'.
dīcēs: It's an I-Verb. The E is a sign of the Future. So, 'you will say'.

"And an I-Verb with the simple ending *am* is always future: I will (verb)."

"Some of the following are E-Verbs, some are I-Verbs. When you can identify and translate the following correctly, you will have mastered what's hardest about I-Verbs:"

movētis, discēdēs, dīcent, valet, iubeō, ferētis, dēbent
docēmus, relinquet, vīvam, vidēs, timent, vertēmus (14)

"The active infinitive of an I-Verb ends with *ere*, but the passive ending is just *ī*."

Infinite Endings of I-Verbs

	Active	Passive
A-Verb	āre	ārī
E-Verb	ēre	ērī
I-Verb	**ere**	**ī** (E)

vertere	vertī	to turn	to be turned
ferre	ferrī	to carry	to be carried

"The regular imperative endings for I-Verbs are *e* and *ite*. For *dīcō* and *ferō*, the *e* vanishes:"

Imperative Endings

	Singular	Plural		
A-Verb	ā	āte	āre	āminī
E-Verb	ē	ēte	ēre	ēminī
I-Verb	**e**	**ite**	**ere**	**iminī** (F)
	Pete	Petite	Petere	Petiminī
	Seek!	Seek, you all!	Be sought	Be sought, you all!
	Dīc!	Dīcite!		
	Say!	Say, you all!		
	Dūc!	Dūcite!		
	Lead!	Lead, you all!		
	Fer!	Ferte!		
	Bring!	Bring, you all!		

Malum est arbitriō alterīus vīvere. (15)
Dīc mihi, Sulpicia: hūc ferrī dēbēs? (16)

"What are the two substantives in this sentence?"

Animadvertite, līberī, meīs verbīs, namque ego vōs bona docēbō ac magna. (17)

"In the second of these sentences the adjective *bona* is separated from the noun it modifies by other words."

Dī perque viās urbis eunt perque domōs. Īte domum, amīcī, verbaque dīcite bona. (18)

"The perfect forms of I-Verbs have regular endings on their perfect stems:"

Verba cōnsulis rettulī: discēdere Rōmā, Catilīna, debēs atque numquam redīre. (19)
Caesar, postquam id animadvertit, mīlitēs in alium locum dūxit. (20)

As Sulpicia came out of the building, Latinitas went up to her and handed her the letter on the tablets.

Ecce, litterae ab avunculō tuō. "Here, a letter from your uncle."

Sulpicia quickly grabbed the letter from her hands and broke the wax seal. It was a short message. She skimmed it and exclaimed *Sublātum! Iter sublātum!*, 'Cancelled! The journey's been cancelled!' *Agite, agite, Bura et mea nūtrix*. *Nunc iam Rōmam redīmus; hōc rūre horridō discēdēmus*. 'Come on, come on, Bura and my nurse. Now, now we are returning to Rome. We will depart from this horrible countryside'."

It seemed that we had done a good thing. Why did Messalla change his mind? I asked.

"Before she departed this morning, Sulpicia left a copy of a poem in Messalla's bedroom, one she wrote last night. It read –" and she handed me a printed copy:

Invīsus nātālis adest, quī rūre molestō
et sine Cērinthō trīstis agendus erit.
Dulcius urbe quid est? An vīlla sit apta puellae
atque Arrentīnō frīgidus amnis agrō?
Iam nimium Messalla meī studiōse, quiescās;
heu tempestīvae, saeve propinque, viae!
Hīc animum sēnsūsque meōs abducta relinquō:
arbitriō quamvīs nōn sinis esse meō.

"A hateful birthday is here, which, in the annoying countryside
and without Cerinthus, will have to be spent depressed.
What is sweeter than the city? Can a villa be right
for a girl, and a cold stream in Arrentine land?
Now, Messalla, too concerned over me, you need to rest;
alas, cruel relative, a journey at this time!"

"What do the Latin words in the poem mean? See if you can guess from my translation."

I got about twenty-five right, which was good. I asked her to translate the last two lines.

"I'll help you with that:"

Hīc	animum	sēnsūsque	meōs	abducta (nom. sing. fem.)	relinquō:
___	_____	_____	____	abducted/led away	_____

arbitriō	quamvīs	nōn	sinis	esse	meō.
_____	however you mean it	____	you allow (me)	___	___ [21]

She asked me to smooth this out, but I had a lot of trouble with the second line. It turns out that *arbitriō* goes with *meō*, and they are both ablative. That was odd, since they are so far apart.

"Sulpicia is a very good poet, which means she writes in a very compressed and challenging Latin. You have just encountered some of the features that make it hard. It is unusually tricky. Messalla was impressed by her *ars*. Try this verse which she also wrote. The adjective *tuae* and the noun *puellae* are separated from each other. The adjective *pius, a, um* means 'loyal':"

Estne tibī, Cērinthe, tuae pia cūra puellae? (22)

I figured it out, once I recognized *tibi* as Dative of Possession.

After that Sulpicia took the tablet into the tavern, where she held it by the fire until the wax was soft enough for her to write on it again. She thought for a moment, dashed off a few words, and handed the tablet back to Latinitas, adding *haec Cerinthō*, "This for Cerinthus."

As the carriage was pulling out and we began riding back to Rome, Syrisca stepped out and began shouting, yelling at us for leaving without spending any money: *Igitur nīl vultis? Est hic munda Ceres, est Amor, est Bromius!* "So you want nothing? There is clean Ceres here, there is Love, there is Bromius!"

"Ceres," Latinitas explained, "is the goddess of grain, and means 'bread', and Bromius is Bacchus, the god of wine, and means wine."

I nodded and turned back to look at her, and again I fell off my ass. Latinitas rolled her eyes, and let me struggle back on by myself. Once we were riding again and I caught up to her, she handed me the wax tablets that Sulpicia had given her.

"Here, read the message Sulpicia is sending to Cerinthus. Open it."

It was a short message which read:

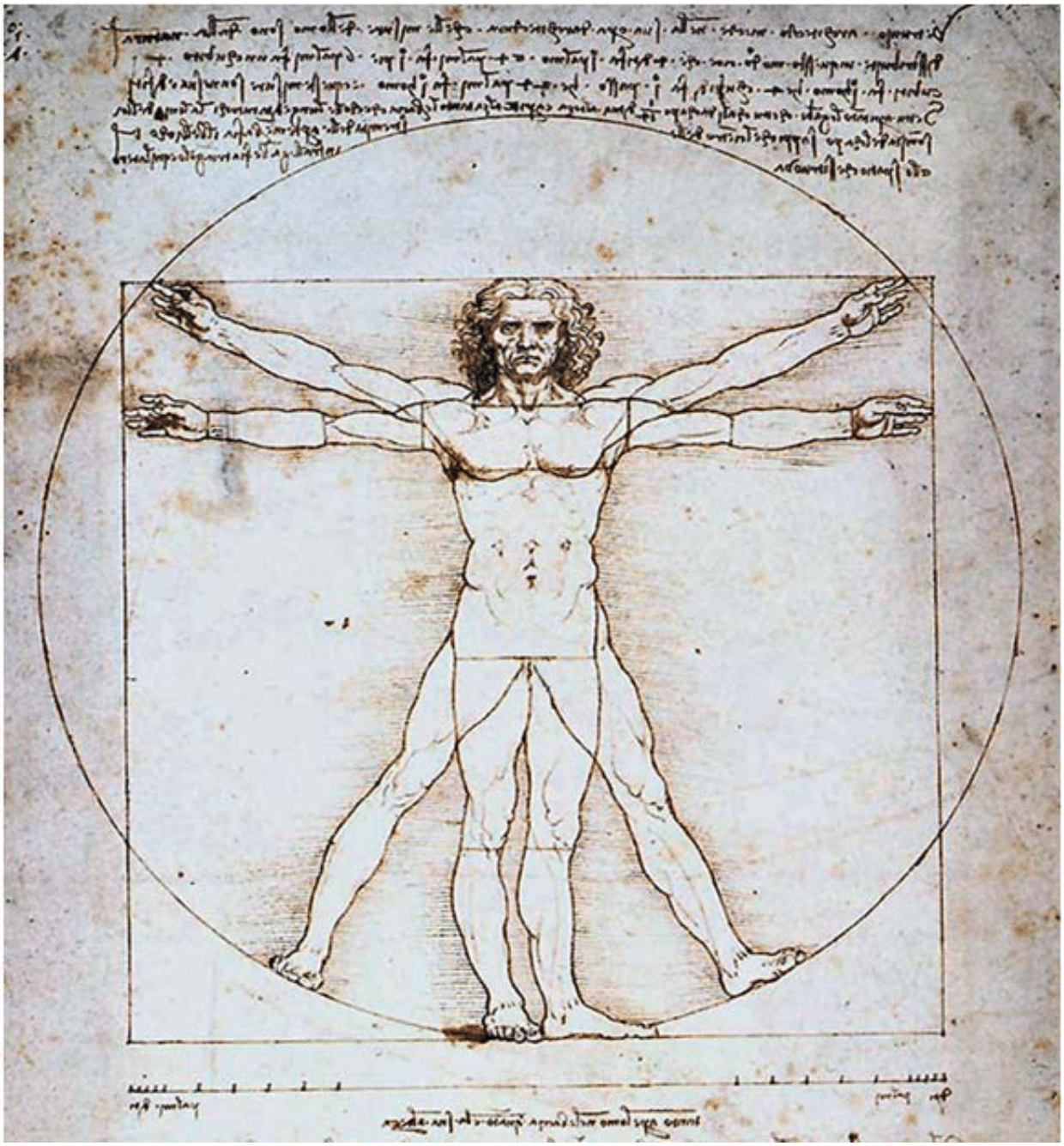
Scīs: iter ex animō sublātum triste puellae!
Nātālī Rōmae iam licet esse suō.

which means:

"You know: the depressing journey is removed from your girl's mind!
Now it is allowed to be in Rome on her birthday."

"Sulpicia's poems survived and now you can find them in the library, on the internet, in many different places. When you read them it's as if you are taking the place of Cerinthus or Messala and intercepting the message, just like we did today. It's as if you are listening in on phone call from the past."

26. A fresco painting from Pompeii, first century CE, showing a man named Terentius Neo holding a *liber* – a book in the form of a rolled-up papyrus – and his wife, who is holding a *tabula*, a wooden writing tablet. The *tabula* would be filled with *cēra*, wax, and she would write on it with a *stylus*, a pen. Literacy rates in the ancient world were low by modern standards, and people who could read and write liked to advertise their skill.



27. Leonardo Da Vinci's famous illustration of 'Vitruvian Man', 1492. This design is based on a description, in Vitruvius' *De Architectura*, 3.1.2, of the proportions of the *corpus hominis*, the body of a human being.

Explōrātiō Tertia Decima (XIII)
Adventure Thirteen

Vitruvius, *dē Architectūrā, About Architecture*
Neuter EI-Nouns and U-Nouns
The Verb *possum, posse, potuī*

Mōns Quirīnālis, Rōma
Mēnsis November
L. Viniciō C. Fonteiō Capitōne cōnsulibus

Quirinal Hill, Rome
The month of November
Lucius Vinicius and Gaius Fonteius Capito, consuls (33 BCE)

The sky loomed grey and foggy the next morning as we ascended a winding dirt road. Our destination in the city of Rome was a cluster of residential compounds located on one of the Seven Hills – the *Collis Quirinalis*, or Quirinal Hill, in the city's north end. Stopping to look back, I saw the street down below littered with stones and burnt-out torches; one especially ugly spot, where blood had been shed, was busy with flies. An uncomfortable silence hung in the air, which made me eager to get to higher ground, out of sight. I caught up to Latinitas, who was, as usual, moving and talking up a storm:

"Ever since the death of Brutus and Cassius, Caesar's assassins – they committed suicide after they were defeated in battle – there has been peace in Rome, but little justice. The triumvirs Octavian and Antony pushed out Lepidus and divided up the empire among them. Octavian now commands the western portion of the Empire, including Rome, while Antony has set himself up as the ruler of the east. Each man has his loyalists, but neither commands a loyal majority among the armies or people of Rome. There have been food shortages in the city – the riots last night started as protests over the high cost of grain – and it is not at all clear who will emerge the winner."

"Just ahead lies our destination: the house of Atticus, Cicero's old friend," Latinitas informed me as we slipped past a guard slumbering at the gate. "Octavian is staying here temporarily to avoid the riots, which tend to start further downtown. He has with

him Agrippa, his most capable general, and his sister, Octavia. This morning they are meeting with the usual assortment of individuals who seek audiences with powerful men – opportunists, suppliants, informants, double-agents, and the occasional new and useful ally. The man you can see being led into the garden is a job-seeker named **Vitruvius**."

We slipped into an empty bedroom to watch the interview take place. In the center sat Octavian, a young man of 30. He was not very imposing physically, but he had a great deal of skepticism and intensity in his eyes, like an old spymaster. Agrippa had a soldier's bearing and gave the impression of a man who had never laughed once in his entire life. Only Octavia brought some warmth to the scene, seeming mildly bemused. Vitruvius stepped slowly into the garden and bowed his head forward to acknowledge the trio.

"You built artillery for my father in Gaul?" Octavian asked him at once.

"Yes, for Julius Caesar, a great man. I built for him catapults, rams, bridges, forts, fortifications, carriages, sundials, and waterpipes, and have also designed a new basilica for the town of Fanum Fortunae, which, however, the present troubles have made it impossible to start work on."

"Agrippa, do we need a man who can build catapults and the like?"

"Marc Antony spends his days in Alexandria, where the talent for making such things is plentiful."

"I see. Now tell me, good man: you have a lazy eye, a clubfoot, and a tremor in your left arm. The Epicureans, like the Stoics, teach that the soul is diffused throughout the body, relies on it, and suffers along with it. If these defects of the body hinder your motions, do they not also hamper your powers of mind?"

"Very wise are the teachers you name, *imperātor*, wise indeed. But I will tell you another story. When Alexander the Great was conquering the world, the architect Dinocrates set out from Macedonia for the army, desiring a royal commission, trusting in his ideas and ingenuity. From his homeland he carried letters from relatives and friends written to decorated men of rank that were designed to make access easier; after receiving a generous welcome, he asked that he be taken to Alexander as soon as possible. Although they promised, the men were rather slow, always waiting for the right time. And so Dinocrates, thinking he was being toyed with, sought help from his own self. For he was of very ample height, with a pleasant face, handsomeness, and the utmost

dignity. Thus, putting his trust in these natural gifts, he left his clothes at the guest-house, rubbed his body with olive oil, crowned his head with poplar leaves, and covered his left shoulder with a lion skin. Then, taking a club in his right hand, he marched straight into the court of the king as he was giving judgments."

"Like Hercules," Octavia said, and Vitruvius nodded.

"When this strange sight distracted the people, Alexander looked at him. Gazing full of wonder, he ordered that space be given to him to let the man through, and asked who he was. 'The architect Dinocrates of Macedon,' he replied; 'I bring projects and designs worthy of your great reputation. For I have a design to make Mount Athos into a statue of a man: in his left hand I have drawn the walls of a sizeable city, and in his right a shallow bowl, which will receive water from all the streams on this mountain and pour it from there into the sea.'"

"Alexander, who was delighted by the idea of the design, asked at once if there was land nearby which could supply this city with a suitable ration of grain. When he found out that it would be impossible without using shipments from across the sea, he said, "Dinocrates, I notice the spectacular composition of your design and find it charming. But I also notice that anyone who established a settlement on such a site would perhaps find his judgment criticized. For just as a new-born infant cannot be nourished or enter its first stages of growth without a nurse's milk, so a city without land and the fruits of that land cannot grow inside its generous walls; it will have no population without an abundance of food, and without resources it will not preserve its people. Thus, as much as I think your design should be approved, in my judgment the location cannot be approved. But I want you to be with me, because I will make use of your help."

"After that Dinocrates did not leave the king and followed him to Egypt. There, when Alexander noticed that there was a naturally safe port and a wonderful trading post, that fields all over Egypt were full of grain and that the advantages of the massive Nile river were huge, he ordered Dinocrates to build a city there with his name – Alexandria."

"Thus Dinocrates reached such notability after being recommended by his face and the dignity of his body. But as for me, *imperātor*, nature has not afforded me much height, time has deformed my face, and ill-health has diminished my strength. So, because I have been abandoned by such assistants, it is through the aid of my knowledge and writings that, I hope, I will win through to a commission."

"You seem to be rather more learned than the ordinary craftsman," Octavia observed.

"I am, sister of Caesar, that I am; and I have a mind, someday, when the bite of poverty is no longer so sharp, to compose a book about such things and others."

"To read this book would please me very much. You will write it whenever Jupiter gives you leisure."

"Go, now, and be well," Octavian concluded. "If you become one of our friends, the fact will not escape your notice."

Vitruvius turned and walked away, supporting himself with the help of a servant and a straight walking stick. As he passed, we saw the stick marked with common Roman measures: the *cubitum*, or cubit, 1 ½ feet long; the *pēs*, or foot; and the *digitus*, or finger, equal to 1/16 of a foot. To judge from his age and the look on his face, Vitruvius' aged assistant had been with him a very long time.

We walked back outside and sat down next to some peacocks while streams of fog tumbled through the trees above us.

"Patronage is one of the institutions that holds Roman society together, just as it does in other communities around the Mediterranean. Every senator, knight, or man of great wealth has a small army of allies who perform various tasks for him. For their efforts they are rewarded with gifts or grants of money – often very large gifts, delivered after a major services, and not set by any kind of contract. Patrons and clients refer to each other as 'friends', but it is clear who has the real power – a client, as a dependant, is always somewhat less free."

"Ambitious men like Pompey, Caesar, Antony, and Octavian are well aware that the Romans hate the idea of being ruled by a king and pride themselves on their so-called 'freedom'. The practice of patronage offers them a more acceptable way of exercising power. Although they have king-like powers in practice, they do so outside of the regular institutions of government, by serving as the super-patron of the entire Roman people, including the ruling order."

When she was done with her lecture, Latinitas had me practice reading aloud the Latin from a copy of Vitruvius' *dē Architectūra* that she had brought along. It was a beautifully illustrated modern edition, with diagrams depicting Vitruvius' descriptions of the ideal proportions for temples and other buildings. After I read it, we turned to more grammar.

1. Neuter EI-Nouns and U-Nouns

"Today we will finish studying the forms of regular nouns by looking at Neuter EI-Nouns. Do you remember the two basic principles of neuter nouns? I mean these:"

Nominative and Accusative endings are **always the same**. (Think *bellum*.)
Plural endings in the Nominative and Accusative are **always short *a***. (Think *bella*.)

Ego meminī.

"*Bene*. Well, the endings of neuter EI-Nouns resemble regular EI-Nouns, except for variants in the Nominative and Accusative that follow these same rules. So:"

Neuter EI-Noun endings (A)

Singular	Plural
irregular	a
same as nominative	a
is	um
ī	ibus
e	ibus

"Like masculine and feminine EI-Nouns, there is no single nominative ending for neuters. One ending you will often see is *us*, combined with a stem ending in the letter *r*:"

corpus, corpor-is	n.	body	
tempus, tempor-is	n.	time	
iūs, iūr-is	n.	justice; judgement	"*dīcō iūs* means 'to pronounce judgment'."
mūnus, mūner-is	n.	gift; service	
opus, oper-is	n.	work, task	
ōs, ōr-is	n.	face; mouth	
sīdus, sīder-is	n.	star	

Sample Declension of *corpus, corporis* (B)

	Singular	Plural		
Nom.	corpus	corpor-a	body (subj./pred.)	bodies (subj./pred.)
Acc.	corpus	corpor-a	body (obj.)	body (obj.)
Gen.	corpor-is	corpor-um	of the body	of the bodies
Dat.	corpor-ī	corpor-ibus	to/for the body	to/for the bodies
Abl.	corpor-e	corpor-ibus	b.w.i.f. the body	b.w.i.f. the bodies

"*Rūs, rūr-is*, countryside, which we learned yesterday, also belongs to this group."

"When an US-A-UM Adjective modifies a neuter EI-Noun, it will have neuter UO endings, just as it should, like 'bright star', *clārum sīdus*:"

clārum sīdus	clāra sīdera
clārum sīdus	clāra sīdera
clārī sīderis	clārōrum sīderum
clārō sīderī	clārīs sīderibus
clārō sīdere	clārīs sīderibus

tempora (2 translations); iūs (2 translations); by your mouth; of the great star (1)
In ūnō tempore tot virī sine laude interiērunt. (2)
He loves a hope without a body. (3)

"Many neuter EI-Nouns have the nominative/accusative ending *-men* combined with a stem ending in *-min*:"

flūmen, flūmin-is	n.	river
lūmen, lūmin-is	n.	light; lamp; eye "*Lūx* is light, *lūmen* is what gives light."
nōmen, nōmin-is	n.	name

lūmen	lūmin-a
lūmen	lūmin-a
lūmin-is	lūmin-um
lūmin-ī	lūmin-ibus
lūmin-e	lūmin-ibus

Vir nōmine Dīnocratēs per oppidum dūxit magnum flūmen. (4)
Without a word the woman still held her eyes on the earth. (5)

"Two common neuters have unusual nominative singulars. One, the word for 'head', has *caput* in the nominative singular, but *capit-* for its stem:"

caput, capit-is n. head; person

caput	capit-a
caput	capit-a
capit-is	capit-um
capit-ī	capit-ibus
capit-e	capit-ibus

The head seems to be not a great part of the body. (6)

"The Latin word for 'sea' is an **I-Stem EI-Noun**. Its stem is *mar*, like 'marine' in English, which becomes *mare* in the nominative/accusative. Because it is an I-Stem, it has extra *i*'s: an *ī* in the ablative, an *ia* in nominative and accusative, and *ium* in the genitive plural. Put this one in your grammar because it will be useful later when we study a new family of adjectives."

mare, mar-is n. sea

Declension of *mare, maris*, n. (C)

mare	mar-ia
mare	mar-ia
mar-is	mar-ium
mar-ī	mar-ibus
mar-ī	mar-ibus

The rivers went both through the fields and through the countryside, into the great sea. (7)

"With all Neuter nouns, but especially EI-Nouns, it is important to notice that the accusative is the SAME as the nominative; it may look 'wrong' because it doesn't have an *m* or *s* ending, but that does not matter."

"When you see these neuter forms, you have to keep in mind that they can be either of the two cases – the rest of the sentence will tell you which one it is:"

Neuter Noun forms can be *either* Nominative or Accusative, like these:

Singular	Plural
corpus	corpora
iūs	iūra
mūnus	mūnera
nōmen	nōmina
caput	capita
mare	maria

"Also, just because the noun comes first in the sentence, does not mean that it is the subject. Here the subject is 'we', so *nōmina* must be the object, accusative – something you can also tell by its being joined to the accusative *numerōs* through *et*:"

Nōmina et numerōs damus sīderibus. We give names and numbers to the stars.

"Here *corpus* must be the subject, because the passive verb *effertur* has no object."

Corpus hūc effertur. The body is carried out here.

Mūnus tuum amāre Senātus populusque Rōmānus dēbet. [8]

"Here are nine more words that you will see shortly:"

A-Nouns

aqua, aqu-ae	f.	water
cōpia, cōpi-ae	f.	abundance; supply; (plural) forces
unda, und-ae	f.	wave

Neuter UO-Nouns

auxilium, auxili-ī	n.	aid, help
iūdicium, iūdici-ī	n.	judgment

E-Noun

faciēs, faci-eī	f.	face, façade

EI-Noun

fors, fortis	f.	chance

Conjunctions

igitur	so
itaque	and so

Adverb

tum, tunc	then

"Now translate these *sententiās* or sentences:"

Tempora mūtantur, vertitur annus, sīdera caelō feruntur. (9)
Dīxit Vitrūvius: 'Hīc est magna cōpia aquae, magnī flūminis caput'. (10)
Forte dē mē verba fuēre mala. Namque sine fōrmā sum, ut vidēs. (11)
Then Dinocrates carried letters from friends to (*ad*) men of great rank. (12)
Dīnocratēs fidem in mūneribus nātūrae habuit. (13)
By chance the king, when he noticed the man, was pronouncing judgment. (14)
And so he ordered him to prepare a city, Alexandria by name. (15)
So with the help of talent and a good face he acquired glory. (16)

2. The Verb *possum, posse, potuī*

"Now what does the phrase *sī fierī potest* mean?"

'If it is possible'.

"Bene. The verb *potest* means 'is possible'. It is actually composed of two pieces. The first is *pot-*, which means 'able'. The second is simply the verb *est*, which is a form of *sum*. If you combine *pot* with the forms of *sum*, you have a verb that means 'to be able'. However, the *t* plus *s* becomes *ss*. So the forms of the present tense looks like this:

The verb *possum*, Present Tense (E)

pot + sum	pot + sumus	possum	possumus
pot + es	pot + estis	potes	potestis
pot + est	pot + sunt	potest	possunt
		I am able	we are able
		you are able	you all are able
		he she it is able	they are able

"The infinitive is *posse* (*pot* + *esse*), 'to be able'."

"*IN THE OTHER TENSES, ALL THE FORMS OF POSSUM ARE TOTALLY REGULAR*: *pot* plus the forms *eram* and *erō*, like so, and in all other persons and numbers of *sum*:"

Imperfect Tense forms

pot-eram	pot-erāmus	I was able	we were able
pot-erās	pot-erātis	you were able	you all were able
pot-erat	pot-erant	he she it was able	they were able

Future Tense forms

pot-erō	pot-erimus	I will be able	we will be able
pot-eris	pot-eritis	you will be able	you all will be able
pot-erit	pot-erunt	he she it will be able	they will be able

Perfect Tense forms

potu-ī	potu-imus	I was/have been able	we were/have been able
potu-istī	potu-istis	you were/have been able	you all were/have been able
potu-it	potu-ērunt/e	he she it was/has been able	they were/have been able

possum, posse, potuī to be able

The gods are able to change the republic. Dī rem pūblicam mūtāre possunt.

Dīcam ea sī poterō; animadverte, sī potes. (17)
Hīc mēcum poterās manēre noctem. (18)
Nōs nec populī nec ducum mōrēs ferre potuimus vīximusque in agrīs. (19)
It is good to appear to be able, boys. (20)

"Now let us read the Latin of the anecdote Vitruvius told Octavian about Dinocrates. *As you read it, underline and translate for me all the neuter nouns you encounter. Translate any other words you recognize, based on vocabulary you learned, or your best guess; many words here have obvious English equivalents.* (21) Take your time; little words count just as much as long ones:"

Dīnocratēs architectus cōgitātiōnibus et sollertiā frētus, cum Alexander rērum potīrētur, profectus est ē Macedoniā ad exercitum, rēgiae cupidus commendātiōnis. Is ē patriā ā propinquīs et amīcīs tulit ad prīmōs ōrdinēs et purpurātōs litterās, aditūs habēret faciliōrēs, ab eīsque exceptus hūmānē petit utī quamprīmum ad Alexandrum perdūcerētur. Cum pollicitī essent, tardiōrēs fuērunt idōneum tempus expectantēs. Itaque Dīnocratēs ab hīs sē exīstimāns lūdī ab sē petit praesidium. Fuerat enim amplissimā statūrā, faciē grātā, fōrmā dignitāteque summā. Hīs igitur nātūrae

mūneribus cōnfīsus vestīmenta posuit in hospitiō et oleō corpus perūnxit caputque corōnāvit pōpuleā fronde, laevum umerum pelle leōnīnā tēxit, dextrāque clāvam tenēns incessit contrā tribūnal rēgis iūs dīcentis. Novitās populum cum āvertisset, cōnspexit eum Alexander.

Admīrāns eī iussit locum darī, ut accēderet, interrogāvitque, quis esset. At ille: "Dīnocratēs", inquit, "architectus Macedō quī ad tē cōgitātiōnēs et fōrmās adferō dignās tuae clāritātī. Namque Athōn montem fōrmāvī in statuae virīlis figūram, cuius manū laevā dēsignāvī cīvitātis amplissimae moenia, dexterā pateram, quae exciperet omnium flūminum, quae sunt in eō monte, aquam, ut inde in mare profunderētur." Dēlectātus Alexander nōtiōne fōrmae statim quaesiit, sī essent agrī circā, quī possint frūmentāriā ratiōne eam cīvitātem tuērī. Cum invēnisset nōn posse nisi trānsmarīnīs subvectiōnibus: "Dīnocratēs," inquit, "adtendō ēgregiam fōrmae conpositiōnem et eā dēlector. Sed animadvertō, sī quī dēdūxerit eō locō colōniam, forte ut iūdicium eius vituperētur. Ut enim nātus īnfāns sine nūtrīcis lacte nōn potest alī neque ad vītae crēscentēs gradūs perdūcī, sīc cīvitās sine agrīs et eōrum frūctibus in moenibus affluentibus nōn potest crēscere nec sine abundantiā cibī frequentiam habēre populumque sine cōpiā tuērī. Itaque quemadmodum fōrmātiōnem putō probandam, sīc iūdiciō locum inprobandum; tēque volō esse mēcum, quod tuā operā sum ūsūrus."

Ex eō Dīnocratēs ab rēge nōn discessit et in Aegyptum est eum persecūtus. Ibi Alexander cum animadvertisset portum nātūrāliter tūtum, emporium ēgregium, campōs circā tōtam Aegyptum frūmentāriōs, inmānis flūminis Nīlī magnās ūtilitātēs, iussit eum suō nōmine cīvitātem Alexandriam cōnstituere. Ita Dīnocratēs ā faciē dignitāteque corporis commendātus ad eam nōbilitātem pervēnit. Mihi autem, imperātor, statūram nōn tribuit nātūra, faciem dēfōrmāvit aetās, valētūdō dētrāxit vīrēs. Itaque quoniam ab hīs praesidiīs sum dēsertus, per auxilia scientiae scrīptaque, ut spērō, perveniam ad commendātiōnem.

This was not hard; I got a few dozen words right and Latinitas nodded in satisfaction.

After we were done, I looked up and saw a bit of blue sky breaking through the clouds. I could hear Agrippa's voice in the distance giving orders to a work crew; I moved to get a better view and spotted them working on the flood gates of an aqueduct. After a few minutes of noise and shouting, water from the aqueduct began to spill down the road at the foot of the hill, rushing between the raised sidewalks and over the cobblestones. Sparkling in the sun, the water picked up the residue of last night's violence and other bits of urban trash and sent it all tumbling down the hill, down into the great sewer that ran under the Roman Forum, the *Cloāca Maxima*, from which it fell into the Tiber river, to be taken on its final journey *ad mare*, to the sea.

28. The well-preserved remains of a Roman aqueduct in Segovia, Spain. The word aqueduct is made of the noun *aqua*, 'water', the prefix *ē*, 'out', and the verbal root *dūc-*, 'lead'; an *aquēductum* 'leads water out'.

29. A *navicula* or small fishing boat on the *flūmen Nīlus*, the Nile river, in Asyut, Egypt. *Vesper est hoc tempus diēī*; this time of day is dusk.

Explōrātiō Quarta Decima (XIV)
Adventure Fourteen

Cornelius Gallus, fragments
Long I-Verbs
US-A-UM Adjectives, continued
Omitted *sum*
Word Order

Ptolemais, Aegyptus
Mēnsis September
L. Naeviō Surdīnō C. Cassiō Longīnō cōnsulibus

Ptolemais, Egypt
The month of September
Lucius Naevius Surdinus and Gaius Cassius Longinus, consuls (30 BCE)

Although palm trees protected our heads from the sun, it was still blazing hot at the edge of the body of water I mistook for a lake at first. It was only when Latinitas mentioned its name that I realized we were looking at the waters of the Nile. Behind us stood a pillared temple two-storeys tall, covered with art and hieroglyphs that even I could recognize as Egyptian. At a nearby boat launch fishermen were bringing in their catch as traders carefully packed their vessels with sacks of grain and bundles of flax. Three women passed us carrying jars of water on their heads, chatting in a language I didn't recognize. The palms rustled in the breeze, and a small team of ibises, flamingo-like birds, hunted for food in the mud flats. It was a tranquill scene, almost vacation-like. So you can imagine my surprise when a man on the roof of the temple began shouting, *clamāns,* repeating over and over again a phrase I couldn't understand in a voice full of alarm, warning the people of the town.

Latinitas directed my attention upwind, to the north. Although they were just black dots on the horizon, a large fleet of vessels was coming our way. The man on the roof was alerting the villagers to their approach. Everyone in sight began working with great urgency to finish their tasks before the black boats arrived.

"We have about twenty-five minutes before the Romans put to shore. You will be fine, don't worry; so will these people. Today, fortunately, there will be no violence, only threats. But tomorrow, at Thebes, a city south of here, the story will be different."

I took another look at the boats and turned back at her, unsure. But I saw that spark of divine fire in her eyes and remembered that, wherever I went, I traveled in a little bubble of protection.

Do they speak Latin in Egypt? I asked.

"No, the Egyptians don't. The fishermen and the traders and the women carrying water are speaking Coptic, the current version of the old Egyptian language. Some also speak Greek. The Greek ruling class in this town, Ptolemais, mainly speak their own language, like the priest who was giving the alarm. Greek settlers made themselves the rulers of this land 300 years ago after Alexander the Great drove out the Persian rulers. The only Latin you will hear today will come from the mouths of those Roman soldiers."

"Here, let's move out of the way so we won't be noticed." She led me to a clump of thorn bushes growing in the shade at the base of a stone wall near the temple. As we sat down we roused a small lizard, who ran up the wall and looked right at me with wise, old eyes.

"Would you like to take a chameleon home today?" she asked. "They are fond of cockroaches. Might be good for your apartment."

I told her no thanks, and opened up my book.

1. Long I-Verbs

"Today we're going to talk about a family of Latin verbs called **Long I-Verbs**; some mortals also refer to these as verbs in the 4th Conjugation. These verbs are nearly the same as regular I-Verbs – the main difference is that they have an additional *i* at the end of their stem. When the *i* of the stem meets an *i* in the I-Verb ending, the two combine to form a single long *ī*. In texts, they tend to look like I-Verbs; you can identify them in the dictionary because the first principle part of a Long I-Verb always ends in *iō*, and the second part in *īre* (with one exception: *fierī*)"

veniō, ven-īre, vēn-ī	to come
inveniō, inven-īre, invēn-ī	to find, discover
audiō, aud-īre, audīv-ī	to hear, listen to

fīō, fierī	to happen, to become, to be made "When this verb means 'become', 'be made', it has a nominative subject AND a nominative predicate."
sciō, sc-īre, scīv-ī	to know; (with infinitive) to know how to
nesciō, nesc-īre, nescīv-ī	to not know; (with inf.) to not know how to
sentiō, sent-īre, sēns-ī	to sense, feel

"The endings are easy to remember, if you already know the I-Verb endings. In the Present Tense, the regular I-Verb ending has an added *i* before it:"

i ō	i imus
i is	i itis
i it	i unt

"Before the vowels *ō* and *u*, the *i* remains. Before the vowel *i*, the two *i*'s combine to form a long *ī*. One exception is that the *i* in the 3rd person singular is short. Why? Because a vowel before a final *t* is always short in Latin."

Long I-Verb Present Active Endings (A)

-i̲ō	-ī̲mus	veniō	venīmus
-ī̲s	-ī̲tis	venīs	venītis
-it	-i̲unt	venit	veniunt
		I come	we come
		you come	you all come
		he she it comes	they come

"The passive endings for Long I-Verbs are just these with Passive Personal Endings. The *ī* before *tur* is long."

Long I-Verb Present Passive Endings (B)

-i̲or	-ī̲mur	audior	audīmur
-ī̲ris/re	-ī̲minī	audīris/re	audīminī
-ī̲tur	-i̲untur	audītur	audiuntur
		I am heard	we are heard
		you are heard	you all are heard
		he she it is heard	they are heard

My voice is heard, I feel, and they are coming. Vox mea audītur, sentiō, et veniunt.

Audiuntur vōcēs ē magnō virōrum numerō. (1)
Sī nescīs: oculī sunt in amōre ducēs. (2)
Do you know? I come to you a goddess, not a woman. (3) "The nouns 'goddess' and 'woman' are predicates, describing the pronoun 'I', so in the same case."

"In the imperfect of Long I-Verbs, an *i* appears before the *ēbā* endings, both in the active and passive:"

Long I-Verb Imperfect Active Endings (C)

-i̲ēbam	-i̲ēbāmus	veniēbam	veniēbāmus
-i̲ēbās	-i̲ēbātis	veniēbās	veniēbātis
-i̲ēbat	-i̲ēbant	veniēbat	veniēbant
		I was coming	we were coming
		you were coming	you all were coming
		he she it was coming	they were coming

Long I-Verb Imperfect Passive Endings (D)

-i̲ēbar	-i̲ēbāmur	audiēbar	audiēbāmur
-i̲ēbāris/re	-i̲ēbāminī	audiēbāris/re	audiēbāminī
-i̲ēbātur	-i̲ēbantur	audiēbātur	audiēbantur
		I was being heard	we were being heard
		you were being heard	you all were being heard
		he she it was being heard	they were being heard

After Caesar became general, what was the Senate feeling about his command? (4)

"In the future tense, there is an *i* before the I-Verb *a-ē* endings, both in the active and the passive:"

Long I-Verb Future Active Endings [E]

-i̱am	-i̱ēmus	veniam	veniēmus
-i̱ēs	-i̱ētis	veniēs	veniētis
-i̱et	-i̱ent	veniet	venient
		I will come	we will come
		you will come	you all will come
		he she it will come	they will come

Long I-Verb Future Passive Endings [F]

-i̱ar	-i̱ēmur	audiar	audiēmur
-i̱ēris/re	-i̱ēminī	audiēris/re	audiēminī
-i̱ētur	-i̱entur	audiētur	audientur
		I will be heard	we will be heard
		you will be heard	you all will be heard
		he she it will be heard	they will be heard

"Fīet aliquid, spērō." "Tuum 'aliquid' nīl est." [5]
Quem audiēs? Cuius cōnsilium inveniēs? [6]

"The Perfect Tense forms are completely regular. (But the perfect of *fīō* is a topic for another day.) Be careful not to confuse the Present Stem and the Perfect Stem of *veniō*; the Perfect has a long *ē*."

venīmus	we come
vēnimus	we came/have come

Tandem domum vēnistī? Quis tēcum venit? Cui mūnera fers? [7]

"Long I-Verb infinitives have a long *ī* plus the active *re* and the passive *rī*:"

Infinitive Endings

	Active	Passive		
A-Verb	āre	ārī		
E-Verb	ēre	ērī		
I-Verb	ere	ī		
Long I-Verb	**īre**	**īrī**	audīre	audīrī [G]
			to hear	to be heard

"The Imperative endings are simply *ī* and *īte* – although for *sciō*, the imperatives are the old-fashioned forms *scītō* and *scītōte*:"

Imperative Endings

	Active		Passive	
	Singular	Plural	Singular	Plural
A-Verb	ā	āte	āre	āminī
E-Verb	ē	ēte	ēre	ēminī
I-Verb	e	ite	ere	iminī
Long I-Verb	**ī**	**īte**	**īre**	**īminī** (H)
	audī	audīte	audīre	audīminī
	"Listen!"	"Listen, you all!"	"Be heard!"	"Be heard!"

Nihil nunc scīrī potest aut invenīrī. Cum vidēbis, tum sciēs. (8)
Venīte, sī nōn valētis, et audīte bona verba! (9)

"Do you understand that?"

I did. Long I-Verbs are basically I-Verbs with some extra i's.

2. US-A-UM Adjectives, continued

"That's right. I want you now to add some important US-A-UM Adjectives to your list, which you will hear today and tomorrow:"

dūrus, dūr-a, dūrum	harsh, hard
maximus, maxim-a, maximum	the greatest
multus, mult-a, multum	much; many "Translate 'much' when singular, 'many' when plural."
nōtus, nōt-a, nōtum	familiar, known
saevus, saev-a, saevum	savage
tantus, tant-a, tantum	such great, so great
tūtus, tūt-a, tūtum	safe

"Some US-A-UM adjectives end with *er* in the masculine nominative singular instead of *us*. These nominative forms are like the noun *puer*, which also has *er* instead of *us*. The other forms are all regular, and easy to construct – *if* you know that the stem is the Feminine form minus *a*. This is the reason why I teach you to make the stem from the feminine form, not the masculine one: for cases like this, where the masculine has *er*."

miser, miser-a, miserum	miserable	
noster, nostr-a, nostrum	our	"Sometimes used grandly in place of 'my'."
vester, vestr-a, vestrum	your (2nd person plural)	

Correct (Stem is *nostr-*, *nostra* minus *a*)			*Incorrect* (Stem is *noster*)		
noster	nostr-a	**nostr-**um	noster	**noster**a	**noster**um
nostr-ōs	**nostr-**am	**nostr-**um	**noster**ōs	**noster**am	**noster**um

Iam vērō multa dē opere bellī atque pācis scītis. (10)
Postquam domum vēnī nihil invēnī nisi multum sanguinem, et iacēbat maximō dolōre mīlēs noster. (11)

"Add these three EI-Nouns to your vocabulary too:"

auris, aur-is	f.	ear	"This is an I-Stem because the nominative and genitive are the same."
cupidō, cupidin-is	m.	desire; Cupid	
pectus, pector-is	n.	chest; 'heart' (where emotions are felt)	
pes, ped-is	m.	foot	

On my head I felt the familiar feet of savage Cupid. (12)

"The dative *mihi* in this sentence is a Dative of Possession with *aurēs*."

Ut nocte iacēbam, nōta vōx puellae mihi ad aurēs vēnit. (13)

3. Omitted *sum*

"When a Latin sentence is missing a verb, supply a form of *sum* that matches the subject."

Sentence:	Subject:	Add:	
Ars magna.	Ars	est	Art (is) great.
Mors nātūrae lēx.	Mors	est	Death (is) the law of nature.
Ego dux milesque bonus.	Ego	sum	I (am) a leader and a good soldier.

Dūrus, quisquis vestram urbem relinquere potest. (14)
Tantane īra pectoribus dīvīnīs? (15)

4. Adjective-Noun Word Order

"In English an adjective will commonly stand right before the noun it modifies. But in Latin, a word may fall between the two – sometimes several words. You can tell that they go with each other by identifying the gender, case, and number of their forms – when their gender, case, and number are the same, the adjective modifies the noun. In these sentences more than one word comes between the nouns and the adjectives that modify them. When you translate into English, however, the noun and adjective should always go together:"

Audīre maximōs iam videor dūcēs. (16)
Mare per magnum mea cōgitat īre puella. (17)
Amōrem ex animō removēre dēbēs tuō. (18)
Ūna pars hominis est mēns locōque manet ūnō. (19)
Sine tē nostrum nōn valet ingenium. (20)

"Sometimes not one, but *two* pairs of Latin nouns and adjectives will be split from each other, like so:"

Nōtōs saevī sēnsī pēdēs Cupīdinis.

Masc. Acc. Pl.	Masc. Gen. Sing.	Verb	Masc. Acc. Pl.	Masc. Gen. Sing.
Nōtōs	*saevī*	sēnsī	pēdēs	*Cupīdinis*.

"What word does *nōtōs* modify?"

Pēdēs.

"And *saevī*?"

Cupīdinis.

"Good. So you translate: I felt the familiar feet of savage Cupid. Now try this example:"

Miser Catullus saevum dūrī sēnsit īgnem Amōris. (21)

It seemed a little crazy to me but I did figure it out.

At that point, however, I could no longer pay attention to our sentences.

As the Roman ships got closer, a group of about fifty young Egyptians armed with helmets, bows, and quivers were deliberating in front of us; half of the group positioned themselves to the right of the boat launch, while the others hid behind a line of shrubs to the left. Most of them were teenage boys, no older than sixteen. With their arrows they could bring down an ibis at one-hundred feet – but what chance did they have against a Roman legion?

The fleet then began to put in. Over a hundred boats of varying shapes and sizes pulled up in the shallows, their crews of soldiers splashing out and forming up in units on the shore. I could make out the number XXII on their *sīgna*, or flags: this was *Legiō XXII*, the 22nd Legion. In their distinctive red cloth and bronze armor, they made an impressive sight. Once they were ashore, some of the units began to march out of view.

A boat that looked like an old luxury yacht then landed right in front of us. Disembarking was a handsome man – he had Hollywood looks – surrounded by aids and assistants. This was clearly the *dux* or general of this legion, and Latinitas identified him as Gallus, the poet **Cornelius Gallus**. He was soon joined by a woman riding in a fancy litter with mosquito nets; she poked her face out to look around.

Who is that? I asked. She looks familiar.

"That is the actress Cytheris, who used to be Marc Antony's mistress. You saw her before at the mime show. Now she has a new lover, Gallus here."

The general pointed to the temple, which was surrounded by legionairies, and climbed some ladders up to the top. A large crowd of Egyptians had gathered in the streets below, wary, nervous, curious. A trumpet sounded, and Gallus addressed them, making a speech in Greek which Latinitas interpreted for me.

The gist of his speech was that he had come to bring what he called 'good news': the evil witch Cleopatra was no longer queen of Egypt. One of the poisonous snakes that she kept as pets had bitten her and she had died. He had come to restore the traditional laws and customs of the Egyptians, in the name of the new ruler of Egypt, Caesar Octavianus, who had triumphed over the army led by Cleopatra's Roman slave-boy, Marc Antony, who was now dead.

As soon as he finished speaking, a group of older women who stood right below him made an uncanny sound, wailing and moaning and ululating. One of the women, dressed all in black, stepped forward to address Gallus. Where are our sons? she demanded to know. Over a year ago all of the young men of fighting age had been

marched out of the village and sent off to fight in the far-away land of Hellas. Some had written letters indicating their whereabouts, but so far none had returned. Where are the young men? Where are our sons, our brothers, our nephews, the strength of our city?

The truth, as I learned shortly afterward from Latinitas, was that they had been conscripted into the navy and led into battle by Marc Antony and Cleopatra, the queen and last pharaoh of Egypt. They took part in a massive naval battle and were defeated by Octavian and Agrippa in western Greece near a place called Actium. Some of the Egyptians were killed in battle or drowned in storms at sea. Some were taken captive, to be marched in Octavian's triumphal procession in Rome. Some were sold into slavery. And some, who had switched sides at the right time, were being assimilated into the regular Roman army.

Gallus did not take the occasion to explain all of this to them. Instead, he raised his right hand. The instant he did so, the trumpet blew again, and from every direction massed formations of Roman soldiers suddenly stepped forward, their hands on their swords.

A silence fell over the village which lasted for what seemed like an eternity. Then a small group of old men – elders of the city, too old to believe in any value greater than survival – walked forward and began to yell '*Khaire Kaisar*!', 'Hail, Caesar!' in Greek. This cry was soon taken up by the crowd, with pretend enthusiasm. The women in mourning beat their breasts, but eventually were led away by their families. There was simply no alternative. Even the young men with the bows came out of hiding to add their voices to the chant.

I was upset by what I had seen, but Latinitas patted my hand and told me to be grateful no blood was shed. At my side the chameleon we had scared up earlier was still staring at me with his narrow, wise eyes. I watched him stride away into the tangled shadows of the bush and marvelled as he turned from yellow to green, changing color to blend in with the new background. "You don't see too many dead chameleons," Latinitas observed.

As the Romans prepared to strike camp, Latinitas walked me over to a pile of Gallus' baggage, which was unattended. She reached into a red leather case and pulled out a papyrus scroll.

"Most of the Roman poets you've encountered on our past few trips were men from wealthy families who avoided serving in the army or at least tried to. Gallus is different; he's a career army officer."

"As it happens," she said, holding the papyrus in my face, "he is also a famous love poet – the best since Catullus. This here is his first book of poems. Gallus' book did not survive the fall of pagan Rome, and no person from your day has ever seen these poems. So you now have the rare priviledge of seeing them – and inspecting the author's own copy, as a matter of fact." As she began to unroll it, she added: "There is only one catch: you are not allowed to remember what you see. That is the deal I had to make with Clio, the Muse and Goddess of History – no time-travelers are allowed to copy down or remember any texts they see, if those texts did not survive. You will only retain a memory of parts that did survive."

And in fact that's just what happened: I didn't remember anything I saw – except for a few lines at the very end of the scroll. The reason is that a few decades ago archaeologists uncovered a fragment of Gallus' book. It was owned by one of his soldiers, who were camped on an island in the Nile just south of here, and that's where the archaeologists found it. These were the lines I saw and recalled:

Fāta mihi, Caesar, tum erunt mea dulcia, quom tū "*Quom* is just *cum*."
___ _____ _____ ___ ____ ____ sweet, ____ ___
maxima Rōmānae pars eris historiae.
_____ _____ ___ ___ _____ [22]

That's not love poetry, I said after I read it, that's political.

"You're right, it's not. It is a tribute to Julius Caesar written while the dictator was still alive."

So what if I wanted to give someone a taste of Gallus' love poetry? I asked. (I had already gotten it in my head that I would write this textbook.) How can I do that?

"Well, Gallus appears as a character in a poem written by the Roman poet Vergil, the *Tenth Bucolic*. Scholars think – correctly – that these are imitations and reworkings of lines written by Gallus himself. So if you want to get a better idea of his poetry, you should look at this. Cytheris appears here under the nickname Lycoris. At the time Cytheris was off with another soldier-lover:"

And Latinitas recited the following lines for me, *then asked me to match the Latin to the English:* [23]

Hīc gelidī fontēs, hīc mollia prāta, Lycōrī,
hīc nemus; hīc ipsō tēcum cōnsūmerer aevō.
Nunc īnsānus amor dūrī mē Mārtis in armīs
tēla inter media atque adversōs dētinet hostīs.
Tū procul ā patriā (nec sit mihi crēdere tantum)
Alpīnās, ā, dūra, nivēs et frīgora Rhēnī
mē sine sōla vidēs. Ā, tē nē frīgora laedant!
Ā, tibi nē tenerās glaciēs secet aspera plantās!

"Here are cool springs, here, soft meadows, Lycoris,
here, a grove; here I could have been consumed by time itself along with you.
Now insane love of harsh Mars detains me in arms
in the middle of spears and hostile enemies.
You, far from your country (wish I did not have to believe such a big thing)
ah, hard woman, you see the snows of the Alps and the frosts of the Rhine river
alone, without me. Ah, may the frosts not harm you!
Ah, may the sharp ice not cut your tender feet!"

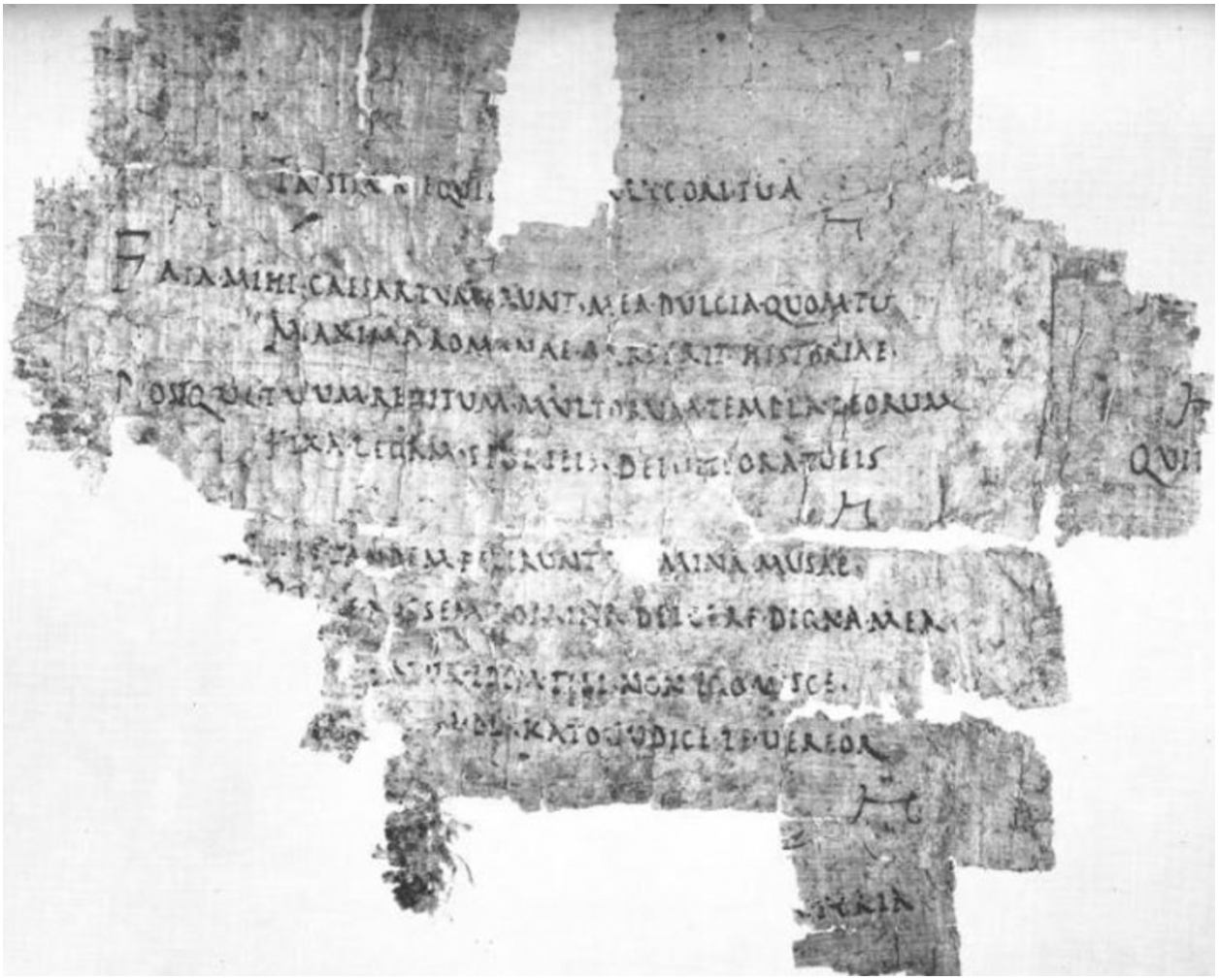
I read the Latin, which had a nice sound to it, and translated the bit in italics.

From the Alps to Egypt, I said. Lycoris has been places.

"She's very persuasive, yes."

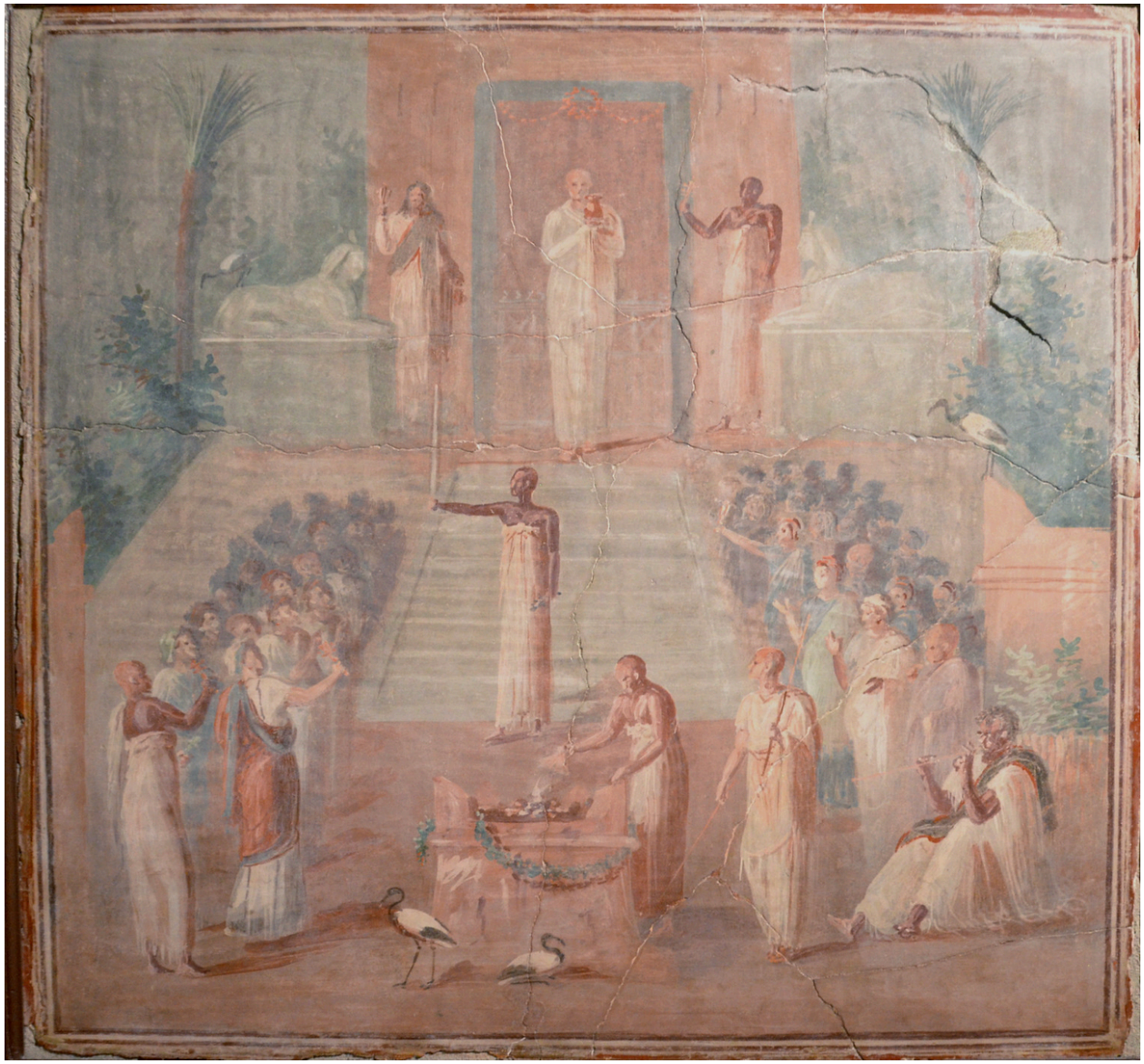
"But now let me tell you about another powerful woman: Amanirenas, the queen of Nubia..."

As we walked through the marketplace of Ptolemais, Latinitas went on to describe how Amanirenas and her army stopped Gallus and kept the Romans from expanding their empire further south along the Nile. It was a fascinating story – but you will need someone who has traveled to ancient Nubia and knows more about that kingdom to tell you about it.



30. A photograph of the fragment of the *liber* from Egypt containing Gallus' poetry. Notice how words are separated from each other by *pūncta*, dots; Roman scribes discontinued this helpful practice around the 3rd century CE, and from then on wrote words without divisions, as *scrīptio continua*, continuous script.

31. The Triumph of Aemilius Paulus, by Carle Vernet, 1789. Paulus celebrated this triumph after defeating King Perseus of Macedon in 168 BCE. Paulus is riding in a *currus*, a chariot, pulled by *equī candidī*, bright white horses. The temple on the hill in the background is supposed to represent the *Aedēs Iovis Optimī Maximī*, the Temple of Jupiter the Best and Greatest. The name Jupiter has an odd declension in Latin: *Iūpiter, Iovem, Iovis, Iovī, Iove*.



32. A fresco from the temple of Isis at Pompeii showing a ceremony in honor of the Egyptian goddess Isis. *Isidis sacerdōtēs capita sua radēbant;* priests of Isis used to shave their heads.

Explōrātiō Quinta Decima (XV)
Adventure Fifteen

Propertius, *Elegī* 1.1
Mixed I-Verbs
The Possessive Adjective *suus, sua, suum*

Campus Martius, Rōma
Mēnsis Sextilis
Imp. Caesare Dīvī fīliō Sextō Appuleiō cōnsulibus

Campus Martius, Rome
The month of Sextilis (i.e. August)
Imperator Caesar, son of the Deified, and Sextus Appuleius, consuls (29 BCE)

"Oh dear," Latinitas said, looking up and down the wide street in Rome where we were standing. "I got the hour wrong. I tried to use this watch to time our visit instead of the sun, but like most items of human manufacture, it proved to be defective."

I examined her timepiece. It was a fob watch with a long chain, the kind old-time millionaires used to keep in their waistcoats, though she was wearing it around her neck like a necklace. Its second hand was stationary. I think you forgot to wind it, I told her.

"Wind it? Don't be silly – watch hands move by themselves, that's the whole point. Anyway, I hope you will forgive me, because we missed today's parade."

We were somewhere near the middle of the city – the top of the theater of Pompey was a block or two away. A large crowd twisted up the street as far as the eye could see. The mess underfoot – masses of wilted flower petals, fruit rinds, nut shells, broken cups, spilled wine, and piles of horse manure – reminded me of parade trash. Billows of smoke poured from cooking fires in the shops and the smell of roasting meat made my mouth water. We may have missed the parade, but the celebration was still in full-swing.

"Today is the second of a three-day long festival organized by Octavian to celebrate his recent battlefield victories – especially his defeat of Cleopatra and Antony at the Battle of Actium. The highlight of the festival, which we just missed, was a long parade that Romans call a *triumphus*. If we had been here you would have seen the whole thing. First was a group of musicians and flag-bearers; after them came hundreds of captive Egyptians marched down the street in chains. Next you would have seen wagons piled with captured weapons and treasures that Octavian had looted from Egypt, plus a collection of exotic animals, including ostriches and tigers, and a parade float with a large map depicting the area around Actium and the battle that was fought there. These were followed by the Roman Senate, its 600 members dressed in their purple-lined togas. After the Senators came Octavian himself driving a triumphal chariot, his head crowned with a laurel wreath. The last and longest part of the procession consisted of Octavian's soldiers, thousands of them in uniform but without weapons, chanting army songs as they passed by."

"The procession started up there, at the north end of the Campus Martius, passed the spot where we are standing now, made a turn around the Palatine Hill, then doubled back through the Forum, reaching its end point at the top of the Capitoline Hill. There Octavian made an offering to Capitoline Jupiter, sacrificing two spotless white bulls raised specially for this purpose. As Octavian looked on, the bulls were first stunned with hammers, then decapitated and butchered. The meat was roasted on the great altar in front of the temple and distributed to the onlookers."

I could picture what she was describing and regretted missing it. As I looked up and down the street again a crumpled piece of papyrus underfoot caught my eye; I reached down and picked it up. It looked like a note someone had dropped. It was written in Greek, so I asked Latinitas to read it to me.

"This is what it says: 'Alexis son of Petosiris, the scribe from the port of Alexandria. Tell my mother I have been captured by the enemy and am about to go to the House of Hades and Persephone. Tell her that I was a good man.'"

We looked at each other.

"I will take care to deliver this later," she said, tucking it into her robe. "Come this way."

We headed along one of the narrow side streets, pressed by the crowd, until we found a place to sit down near a three-way intersection. To our left was a building that Latinitas identified as a *balnea*, a bathhouse. There was an inscription across its entrance that

described the bathhouse philosophy: *Balnea vīna Venus corrumpunt corpora nostra set vītam faciunt balnea vīna Venus*: 'Baths, wine, and Venus corrupt our bodies, but baths, wine, and Venus make life.' In case you were wondering, 'Venus' is a polite way to say 'sex', and *set* is how regular Romans tended to spell *sed*." We could hear people inside the bathhouse yelling and laughing and messing around.

Across the street to our right was a small but attractive temple of recent construction. It was about the size of a house, with columns topped by carved leaves in so-called Corinthian-style. Over the columns, on the pediment, was a sculpture of a dog's head and a star. The doors of the temple were open, and there was a crowd gathered before it, including a large number of women and some men with shaved heads. On the steps of the temple a female dancer was performing. She wore what looked like a fine silk nightgown, white with orange hems, and a collection of bracelets that jingled when she moved. She was doing a kind of tap dance, but in ballerina shoes. Two priests were accompanying her dance with a hand-drum and a special kind of rattle that made a slitherly sound.

"That dancer is a famous mime-actress named Hostia. This temple is dedicated to the Egyptian goddess Isis. The men with shaved heads are priests of Isis, immigrants from Egypt."

I thought Rome just went to war against Egypt?

"Octavian went to war against Antony, and Cleopatra the queen of Egypt was Antony's partner and ally. But most Romans did not feel particularly hostile to the country. It's true, in his propaganda, Octavian liked to describe Egypt as an exotic, barbarous, and treacherous foreign kingdom. At the same time, Antony and *his* allies in Rome were portraying Egypt as the birthplace of civilization, the home of ancient and powerful gods, a land of wise priests and philosophers. All of this back and forth had the effect of making ordinary Romans very curious about Egypt, and increased the popularity of this temple, a piece of Egyptian culture right in the heart of the city. Many women worship Isis because, on the whole, and in comparison to Roman men, Roman women tend to be more innovative and open-minded about the gods."

1. Mixed I-Verbs

"In just a bit we will see a little drama play out. But before that happens, I want to teach you some new words that will help you understand it. They belong to a family of I-Verbs that I call **Mixed I-Verbs**, although mortal grammarians tend to call it 3rd Declension *iō*:"

Mixed I-Verbs

capiō, cap-ere, cēp-ī	to take	
	capiō cōnsilium	to make a plan
accipiō, accip-ere, accēp-ī	to receive	
incipiō, incip-ere, incēp-ī	to begin	
cupiō, cup-ere, cupīv-ī	to desire	
faciō, fac-ere, fēc-ī	to make; to do	
dēficiō, dēfic-ere, dēfēc-ī	to fail, run out	
fugiō, fug-ere, fūg-ī	to flee	
iaciō, iac-ere, iēc-ī	to throw	
	"Don't confuse this with *iaceō, iacēre, iacuī*, which means 'to lie down'."	
dēiciō, dēic-ere, dēiēc-ī	to throw down	

"What do these verbs all have in common?"

They have an *iō* in the first form, but *ere* in the second.

"That's right. These are I-Verbs because they have the same infinitive ending as regular I-Verbs: *ere*. In the present tense, they have the *is*, *it*, *imus*, and *itis* endings of regular I-Verbs (Reg.), but have the *iō* and *iunt* endings of Long I-Verbs (Long):"

Mixed I-Verbs, Present Tense Active (A)

-iō (Long)	-imus (Reg.)	faciō	facimus
-is (Reg.)	-itis (Reg.)	facis	facitis
-it (Reg.)	-iunt (Long)	facit	faciunt
		I make	we make
		you make	you all make
		he she it makes	they make

Nātūra, nōn ordō, virum bonum facit. (1)
Nōs miserī patriae fīnēs linquimus, nōs patriam fugimus. (2)
Now night departs, now the stars fail, now day begins. (3)

"The imperfect endings and the future endings are exactly the same as those for Long I-Verbs – that is, they have the extra *i* before the vowel:"

Mixed I-Verbs, Imperfect and Future Active (B)

-iēbam	-iēbāmus	faciēbam	faciēbāmus
-iēbās	-iēbātis	faciēbās	faciēbātis
-iēbat	-iēbant	faciēbat	faciēbant
		I was making	we were making
		you were making	you all were making
		he she it was making	they were making
-iam	-iēmus	faciam	faciēmus
-iēs	-iētis	faciēs	faciētis
-iet	-ient	faciet	facient
		I will make	we will make
		you will make	you all will make
		he she it will make	they will make

"Passive forms are made in the usual way by replacing the active personal endings with passive personal endings, and perfects by adding the perfect endings to the perfect stem."

Tē dūce, nōtā viā īre incipiam. (4)
Bella, ut meminī, nostrōs faciēbant dūrōs, malōs, saevōs. (5)

"The passive Infinitive ending is just *ī*, the same as it is for regular I-Verbs. The endings of imperative Mixed I-Verbs are *e* and *ite*, active, and *ere* and *iminī*, passive."

Infinitives and Imperatives, Mixed I-Verbs (C)

Infinitives		Imperatives			
		S.	Pl.		
Act. -ere	capere	-e	-ite	cape	capite
Pass. -ī	capī	-ere	-iminī	capere	capiminī
	to take			Take!	Take, you all!
	to be taken			Be taken!	Be taken, you all!

"To sum up: Mixed-I Verbs have Long-I Verbs endings – except in the infinitive, the imperative singular, and the four short *i* endings in the present tense."

Dīxit Iēsus: petite et accipiētis. (6)
Dextrā manū accipe dāque fidem. (7)

"Here is some additional vocabulary for you to learn:"

UO-Noun

ferrum, ferr-ī	n.	sword; iron

EI-Nouns

iter, itiner-is	n.	journey

Irregular Verb

dēsum, dēesse, dēfu-ī	to fail	"The thing you fail will be in the dative."
ōd-ī, ōdisse	to hate	"Like *meminī*, this verb has perfect forms with present meaning."

I-Verbs

agō, ag-ere, ēg-ī	to do, drive; spend (time, life)	
	age or *agite* Come on!	
cōgō, cōg-ere, coēg-ī	to force, compel	"This is a compound of *cō-* (for *cum*) and *agō*."
pōnō, pōn-ere, posu-ī	to put, set (down)	
premō, prem-ere, press-ī	to press down, stand upon, oppress	

Prefix

dē-	down; lacking
dēiciō, dēic-ere, dēiēc-ī	to throw down
dēpōnō, dēpōnere, dēposuī	to put down
dēficiō, dēfic-ere, defēc-ī	to fail, run out
dēsum, dēesse, dēfu-ī	to fail

Nōn dēest reī pūblicae cōnsilium neque virtus Senātūs: nōs, nōs cōnsulēs dēsumus. (8)
Ab ignī ferrōque nōn possunt esse tūta tua oppida. (9)
Age, mē audī: dūram mūneribus movēre potes. (10)
Īram dēpōnite, in animō eam premite tuō. (11)
Ambition forces many (men) to become false and to have one (thing) in the chest, another on the tongue. (12)

"These three adjectives have the same irregular IUS/I endings as *ūnus, a, um*: *īus* in the genitive singular (*tōtīus, nūllīus, ūllīus*), *ī* in the dative singular (*tōtī, nūllī, ūllī*):"

sōlus, sōl-a, sōl-um	only, sole, lonely

tōtus, tōt-a, tōtum	the whole, all
nūllus, nūll-a, nūllum	no, not any
ūllus, ūll-a, ūllum	any

"Notice that *ūllus* and *nūllus* form a pair of opposites: *ūllus* is 'any', and *ne* (not) + *ūllus*, or *nūllus*, is 'not any."

Sōlus eques tōtā in urbe dīcor esse. (13)
Nūllus dē nostrō sanguine mīles erit. (14)
Vērus amor, rēs cāra, nōn mūtārī ūllō modō potest. (15)

2. Accusative of Duration

"When a word for a period of time like *diēs*, *nox*, or *annus* appears in the accusative without a preposition, and is not the object of a verb, it tells when or how long an action took. This is called **Accusative of Duration**. In English it may require the preposition 'for', 'during', or have no preposition."

Iam multōs annōs vīxī domī. Nunc discēdam, homō miser? Iter nōn faciam. (16)

3. The Possessive Adjective *suus, sua, suum*

"One adjective, *suus, a, um* has a meaning that changes depending on the subject of the sentence. *THIS ADJECTIVE SAYS THAT ITS NOUN IS POSSESSED BY THE SUBJECT OF THE SENTENCE.* If the subject of a sentence is a man, its meaning is 'his own'; if a woman, 'her own'; if a thing, 'its own'. And if the subject is plural, it means 'their own'. The gender of the ending – whether it is an A-Noun ending or a UO-Noun ending – only tells you the gender of the noun that it modifies."

suus, su-a, suum	his own, her own, its own, their own

The possessive adjective *suus, a, um*	Examples of use (D)
Consul urbem suam videt.	The consul sees his own city.
The girl prepares her own father.	Puella patrem suum parat.

"It may seem counterintuitive to translate *suam* as 'his own' and *suum* as 'her own' in the first two sentences because the gender looks wrong. So remember: with *suus*, the subject determines whether *su-* means 'his' or 'her' or 'its' or 'their own'. The ending just matches the gender of the noun it modifies."

Tōtam diem suīs oculīs bellum in marī Antōnius spectābat. (17)
Senātus in ordinem suum mē accēpit. (18)
Līberī mulierēsque ex urbe suō mōre pācem ab Rōmānīs petiērunt. (19)
Whoever hates Caesar, our harsh leader, will spend his own life with the greatest fear. (20)

As soon as she said that, a large group of men exited the bathhouse. They were a gang of sleek-looking youths, led by one figure who must have been a knight, since he wore a toga with a thin purple stripe. He seemed to be in his thirties and was talking excitedly to two of his companions when all of the sudden he stopped and put his hands over his head, reacting to the sight of Hostia performing across the street.

"That is **Sextus Propertius**," Latinitas shouted in my ear – all of the men from the bathhouse and all of the women in the temple began making a ruckus, gesturing and yelling at the other group. "He's a knight from Assisi everyone is talking about, because he has been having an on-again, off-again affair with Hostia. To capitalize on the publicity, he published the love poems he wrote for her in a book; it's very popular and Propertius' friends know it by heart."

Propertius gestured with his hands for everyone to be quiet and Hostia did the same. There followed a series of speeches between the two which went by very quickly and were hard for me to understand, although there were lots of *tū*'s and *amōrēs* and something about *dōna*, gifts. Hostia had her arms crossed when Propertius spoke and looked at the ground, while Propertius walked in circles and gesticulated while she spoke. They were just like two actors on a stage, and a large mob of passersby gathered to hear and watch them.

At the end, Propertius grabbed a handful of plums and cherries from a street vendor and bounded across the street; getting down on his knees, he offered them to her as if she was a queen. Hostia stared at him for a second, then carefully laid her foot on his forehead and pushed him back; Propertius, over-acting, tumbled backward, and the fruit went flying. Hostia then marched into the temple with the priests and three of her friends, and the doors slammed shut behind her.

Propertius' male friends exclaimed as if they had just seen a star football player miss a crucial free kick. He jogged back to join them, then climbed on top of a bronze statue of some old military hero, where he gave a dramatic recitation of the first poem from his collection. The woman he calls 'Cynthia' is Hostia. *See if you can find the Latin word that corresponds to each italicized word in English:* (21)

Cynthia prīma suīs miserum mē cēpit ocellīs,
 contāctum nūllīs ante cupīdinibus.

Cynthia first captured miserable me with her little eyes,
 (me), touched by no desires previously.

Tum mihi cōnstantis dēiēcit lūmina fastūs
 et caput impositīs pressit Amor pedibus,
dōnec mē docuit castās ōdisse puellās,
 improbus, et nūllō vīvere cōnsiliō.

Then Love threw down the lights/eyes of my constant pride
 and pushed down my head with feet imposed,
until he taught me to hate innocent girls,
 naughty (Love), and to live with no plan.

Ei mihi! Iam tōtō furor hic nōn dēficit annō,
 cum tamen adversōs cōgor habēre deōs.
In mē tardus amor nōn ūllās cōgitat artēs,
 nec meminit nōtās, ut prius, īre viās.

Oh my! Now for a whole year this madness has not failed,
 while I am nevertheless forced to have adverse gods.
In my case, a late love (can)not think about any arts,
 nor remember how to go its familiar ways, as before.

Et vōs, quī sērō lāpsum revocātis, amīcī,
 quaerite nōn sānī pectoris auxilia.

And you, friends, who call back a (man) lately fallen,
 search out aids for an insane chest.

Fortiter et ferrum saevōs patiēmur et ignēs,
 sit modo lībertās quae velit īra loquī.

Bravely we will endure both sword and savage fires,
 only let there be *freedom* to speak what *anger* wants.

Ferte per extrēmās gentēs et ferte per undās,
 quā nōn ūlla meum fēmina nōrit iter.

Carry me across distant nations and carry me across the waves,
where not any woman (will) know my journey.

Vōs remanēte, quibus facilī deus annuit aure,
sītis et in tūtō semper amōre parēs.

You stay here, (you) whom *the god* favors with an easy *ear*,
and always be *equals in a safe love.*

Nam mē nostra Venus noctēs exercet amārās,
et nūllō vacuus tempore dēfit Amor.

For my Venus exercises me on bitter nights,
and at no time does Love fail, taking time off.

As he was finishing, a second, smaller group of young men slipped out of the bathhouse and headed for the fruit-seller's stand. One of them passed the vendor a silver coin; the group then began hurling fruit at Propertius and his companions. They responded in kind, and chased the others down a narrow street to take their revenge, until they were all out of sight.

A group of old women watching this whole scene play out from a nearby roof broke into laughter, then called for more drink: *Vīnum, iō Bacche, vīnum!*

33. Ancient Ruins Used as Public Baths, by Hubert Robert, 1798. *Alia balnea parva, alia, ut haec, maxima erant*, some bathhouses were small, others, like this, were very large.

34. A *pavīmentum* or floor mosaic from Sousse, Tunisia, showing the poet Vergil accompanied by the *Musae*, the Muses, of history (left) and tragedy (right). *Aeneida in genibus habet*, he is holding the *Aeneid* on his knees.

35. Sīgnum marmoreum Imperātōris Augustī Prīmae Portae, a marble statue of the emperor Augustus from Prima Porta. His breastplate depicts the Parthians, the most powerful kingdom in the Near East, returning the standards or *sīgna* to Rome that had been lost decades earlier at the battle of Carrhae. Note the *Cupidō* or Cupid riding on a dolphin. Since Augustus claimed descent from Venus, and Cupid was the son of Venus, the two were distantly related.

Explōrātiō Sexta Decima (XVI)
Adventure Sixteen

Vergil, *Aeneid*
The Demonstrative *hic haec hoc*
EI-Adjectives

Mōns Palatīnus, Rōma
Mēnsis Iunius
Ser. Corneliō Cethēgō L. Viselliō Varrōne cōnsulibus

Palatine Hill, Rome
The month of June
Servius Cornelius Cethegus and Lucius Visellius Varro, consuls (24 BCE)

"Today, while we're visiting, you're going to be on your own, *sine mē*."

I tensed up at the news and shouted *Quid?* She put both hands on my cheeks, looked me in the eye, and said, "You'll be fine."

How do you know? I asked, forgetting the premise of our time traveling for a moment.

"Because the place we are visiting is the past, where everything has already happened and nothing can be changed."

As we left the Forum behind us Latinitas directed me: *hīc verte*, turn here. We were headed uphill along a tree-lined road paved in stone, straight into the rays of the setting sun. "*Hic est collis Palatīnus*, this is the Palatine Hill," she gestured. "*Domum Octaviānī petimus*, we are heading for the home of Octavian." *Ubi est*? I asked, where is it? "*Mox cernēs*, you will spot it soon."

At the top of the hill the road offered us a picturesque view. To our right lay the Campus Martius, dominated by the Theater of Pompey. On the far side of a bend in the Tiber ran the ridge of the Janiculum Hill, the sun just on the verge of going down behind its trees. Immediately below stretched the Circus Maximus, the largest race

course in Rome and the place where chariot races were held. There were no races in the Circus this evening, but the atmosphere was festive as people milled about and enjoyed the spontaneous entertainments: musicians, magicians, tightrope walkers, and cockfights. An amateur boxing match drew a large crowd near a tall, odd-looking cone in the middle of the racetrack. Latinitas told me that this cone was called a *mēta*, or racing post, and marked the end of the race. Everywhere we looked, people appeared to be having a good time.

"*Haec eius domus*, this is his house." Octavian's residence was a large structure, but not ostentatiously so – no larger than Atticus', with two floors and a three-storey tower on one corner. But a beautiful temple attached to it by a portico made it more impressive; dedicated to the god Apollo, it was an inspired addition.

Latinitas had me sit on the temple steps, and we watched a couple playing fetch with a *canis*, a stray dog, and a *pīla*, a ball. She was a pretty breed of hound, with some wolf in her. *Pete! Pete pīlam! Bona canis!* Fetch, fetch the ball! Good dog!

As the couple left and the dog scampered away, Latinitas mused aloud: "There is a legend that the founder of the city of Rome, Romulus, along with his brother Remus, was raised by a *lupa*, a she-wolf. They grew up in a cave at the base of this hill, in a place called the Lupercal. Maybe her descendants still haunt this area? She may have been a wolf but she was a good mother: her adopted son went on to found this great city, and gave its residents their name, Romans, *Rōmānī*."

Did Romulus speak Latin?

"He certainly did, though that was 700 years ago, and the language was different then."

So did he invent Latin?

"No; no single person or small group of persons can create a living language. Languages evolve, like species of animals, from older ones. Latin was already spoken by the mother of Romulus and Remus. Their mother, Ilia, was a priestess and a member of the royal family of Alba Longa, a city on the volcanic mountain you saw from Cicero's villa. That's the heartland of the Latin-speaking peoples; Rome lies on the edge of Latin territory. Back in those days, once you crossed the Tiber river over there, you would be in the territory of the Etruscans, a people who spoke a very different language. *Hic est ager Latīnus*, this is Latin land, et *ibi habitābant Etruscī*, and there dwelt the Etruscans," she said, gesturing far away towards the sunset and the Janiculum.

1. The Demonstrative Adjective *hic haec hoc*

"*Hic ager*, *haec domus*, this land, this house. The word I am using is the **Demonstrative** *hic haec hoc*. It is related to the pronoun *hīc*, 'here' and means 'this', something close by; when it refers to something plural, it is translated 'these'."

"Its forms are somewhat irregular. Notice the final c in the singular forms, and the IUS-I endings in the genitive and dative."

"There are two possible translations of this word. Say it describes a noun in the same gender, case, and number; then it is a **Demonstrative Adjective**, and the translation is 'this' singular, 'these' plural. Without such a noun, it becomes a **Demonstrative Pronoun**. The translation is 'this' or 'these', followed by the word 'man', 'woman', or 'thing', depending on the gender – or 'men', 'women', and 'things', if it is plural. In other words, the rule you learned for translating Substantives applies."

The Forms of *hic haec hoc* (A)

	Singular			Plural		
	M	F	N	M	F	N
Nom.	hic	haec	hoc	hī	hae	haec
Acc.	hunc	hanc	hoc	hōs	hās	haec
Gen.	huius	huius	huius	hōrum	hārum	hōrum
Dat.	huic	huic	huic	hīs	hīs	hīs
Abl.	hōc	hāc	hōc	hīs	hīs	hīs

Demonstrative Adjective:

this	these

Demonstrative Pronoun:

this (man/woman/thing)	these (men/women/things)

hī geminī; hoc imperium; at these times; this friendship (object) (1)
haec (three translations); hoc (two); hōc (two); to these (men); to these (things) (2)

Demonstrative

hic, haec, hoc	this; these	
	huius modī	of this sort

Hic, ut mihi vidētur, plus cupit quam capere potest. (3)
Haec vērō dīcam, sī īram ponētis vestram. (4)

Sī meminī, hī duo sunt geminī. (5)
Huic miserō fātum puella fuit. (6)
Senātus etiam haec videt. (7)
Nōnne tē hōrum vultūs movērunt? (8)
Ubi virum huius modī invenīre poteris? (9)
Rēgī haec dīcite vestrō: nōn eī imperium sed mihi dātur. (10)

2. EI-Adjectives

"*Habeō tibi plūra verba*, I have more words for you, four words that I call **EI-Adjectives**. You will notice that they all have the endings *is* and *e*:"

iuven-is, iuvene	young
facil-is, facile	easy
omn-is, omne	all, every
quāl-is, quāle	what kind of; like

Why are there just two endings, if there are three genders?

"Good question. The first of the forms is used to modify masculine or feminine noun. These are the endings. They are all regular I-stem EI endings, but with a long *ī* in the ablative singular:"

EI-Adjectives, Masculine/Feminine Forms (B)

	Singular	Plural
Nom.	omn-is	omn-ēs
Acc.	omn-em	omn-īs or ēs
Gen.	omn-is	omn-ium
Dat.	omn-ī	omn-ibus
Abl.	omn-ī	omn-ibus

"The second form is used to modify neuter nouns. The endings are identical to those for *mare, maris*. "

EI-Adjectives, Neuter Forms (C)

	Singular	Plural
Nom.	omn-e	omn-ia
Acc.	omn-e	omn-ia
Gen.	omn-is	omn-ium
Dat.	omn-ī	omn-ibus
Abl.	omn-ī	omn-ibus

"So in your vocabulary, the form that ends *-is* is for masculine or feminine, the form that ends *-e* is for neuter."

"Some common substantives are based on these new adjectives. For example:"

omnis, omn-is	m.	singular, everyone; plural, all (people)
omne, omn-is	n.	singular, everything; plural, all (things)
iuvenis, iuven-is	m./f.	a youth, young person

"Now try these. *Mark the gender, case, and number of any adjective-noun pairs you encounter*."

Quāle cōnsilium cēpistī? Age, dīc mihi hoc et alia omnia huius modī. (11)
Hōrātius sīc dīcere coepit: 'Vocēs iuvenum tē revocant, dea'. (12)
Ubi virum tē faciet aetās, puer dīvīne, omnis feret omnia terra. (13)
Omnis labor facilis, sī facere scīs. (14)

I-Verbs

condō, condere, condidī	to found; to store
parcō, parcere, pepercī	to spare, save "The object of this verb will be in the dative."
reddō, reddere, reddidī	to give back, return; to render
vincō, vincere, vīcī	to conquer

A-Nouns

silva, silv-ae	f.	woods
turba, turb-ae	f.	crowd
umbra, umbr-ae	f.	shadow, shade; ghost

UO-Nouns

campus, camp-ī	m.	field
nātus, nāt-ī	m.	son
rēgnum, rēgn-ī	n.	kingdom

EI-Nouns

parēns, parent-is	m. or f.	parent
sōl, sōl-is	m.	sun

US-A-UM Adjectives

āter, ātr-a, ātrum	dark
superus, super-a, superum	above

Preposition

sub + accusative or ablative	under

"An accusative noun is used if motion is involved; if there is no motion, the ablative."

Eō sub terram.	I am going underground.
Sum sub terrā.	I am underground.

Umbrae eunt per silvās, ātrum Mortis per regnum. (15)
Inter aliās lūmen es ut sōl inter sīdera caelī. (16)

"In this sentence, *capiō* means 'to contain'; think of the English word 'capacity'."

Dī superī, quid turbae est! Domus nostra nōn capiet, sciō. (17)

"Here the conjunction *sī* is postponed one word late in its clause."

Parce huic urbī populōque, nāte, vincere sī poteris. (18)

"The river Styx marks the boundary of the Underworld; its accusative is *Styga*."

Post mortem reddimus animam et sub terram īmus, ubi ad flūmen Styga, misera turba, convenimus. (19)
Tunc tē tōtum per Campum Martium quaerēbam sed numquam invenīre potuī. (20)
So great an effort was it to found the Roman nation. (21)

As we worked, a stream of important-looking guests were arriving at Octavian's house. While I was watching them Latinitas disappeared. When she returned she was dressed in an elegant robe with a gorgeous gold and purple shawl, her hair oiled and gathered in elegant ringlets that hung over golden earrings, scented with a rosewater perfume.

Somewhat incongruously, she also held a bucket full of seaweed, which she handed over to me.

"*Hoc tibi*, this is for you." *Quid est?* I asked. "It's a bucket of snails, *cochleae.* Your job is to walk up to the kitchen area, yell *cochleae, cochleae* until someone takes this off your hands, then hide in the *cella*, the storage closet, just off the main dining room, to watch the poet Vergil perform before dinner."

As I ran through this scenario in my mind, I began to panic.

"*Cochlae*…"

"*Cochleae*!"

"What if I say *cochleae* and they think I'm saying 'of the snail', or 'to/for the snail'? It will give me away!"

"No one is going to think you're using the genitive or dative!"

"But what if they do? What if they do and they cut off my head and nail it to the Forum?"

"No one is going to cut off your head! Think: if someone came to you with this bucket and said 'Snails!', would you interpret what you heard as 'Snail's' and think they were crazy? As if it belonged to a man named Snail?"

"No."

"So there you go. Context will save you; the situation you are in clarifies uncertainties when there are different forms that sound the same. It's as true in Latin as it is in English. They are expecting the snails, and they will know what you are saying."

Well, she was right: I walked into the kitchen area with my bucket, yelled *Cochlae*, without the *e*, and someone grabbed it from my hands; no one even noticed that I mispronounced it. I then tip-toed down one wing of the house to a dark *cella* that had a view of the entranceway and the front of the dining room.

As I hid there and let my heart settle down, I watched a painter talk to Octavian's guests about a wall-painting he had just finished. It was an artistic representation of the genealogy of the *gēns Iulia*, the family line of the *Iuliī*.

"*Haec Venus*," the painter said, pointing to a scene of the goddess floating in the air. She was leading her son Aeneas out of the burning city of Troy with his elderly father Anchises and his young son, Ascanius. Venus was holding the end of a red ribbon, and the three males had their hands on it too; the ribbon, I came to understand, represented the Julian family line. Then there were dozens of other male figures all holding on to it while performing various scenes. At the far end of the scene Julius Caesar was gripping it, and finally Octavian, who was Caesar's adopted son as well as his heir.

Now, who should pass in front of me at that moment but Octavian himself; a herald called out his name. Other dinner guests followed, whose names I could make out as they were announced. Agrippa was there, and I recognized him from the time we saw Vitruvius. Livia, Octavian's wife, shared a couch with her husband. Messalla, Sulpicia's uncle, came *cum Hōrātiō*, with Horace, a poet who we would meet on our next visit.

And then there was a man called Maecenas, accompanied by a woman who winked at me as she passed. Oh my god, I half-whispered out loud – Latinitas was disguised as Maecenas' wife or mistress! What the explanation behind this was, I couldn't wait to hear.

With a nod in my direction Latinitas gestured to the couch next to her, where a tall man sat in an actor's robe. His young male lover was massaging his shoulders, as if preparing him for a boxing match. The older man, I soon figured out, was the poet Vergil, **Publius Vergilius Maro**. Octavian made a speech introducing him, and told the guests that they were about to hear the debut recital of the sixth book of his forthcoming epic, the *Aeneid*. In case you didn't know, the *Aeneid* is the epic adventure of the Trojan hero Aeneas, who was a founder of the Latin people, and thus, indirectly, of the Romans.

Vergil was a wonderful entertainer, full of energy, gestures, dramatic pauses, and sound effects. He spoke in different voices for each character, and would change the arrangement of his robe to match their identity. One thing you should know, my reader, is that Roman poets were not shy, quiet performers; they were like actors or musicians who can hold an audience's attention with a mesmerizing performance. Vergil recited the whole book from memory.

I did not understand most of what I heard; yet now and then I could get the gist of it, since I had once read the epic in translation. In this book the hero, Aeneas, visits the Underworld, the realm of the dead. He is escorted there by the Sibyl, a holy woman

who knows the secrets of the world, and when he arrives he meets the ghost of his father Anchises in the fields of Elysium.

This is how the Sibyl prepared Aeneas for his journey. *See if you can match the Latin words with their English equivalent*. (22) Dis is the god of Death, Avernus the entrance to the underworld.

Sate sanguine dīvum,
Trōs Anchīsiadē, facilis dēscensus Avernō:
noctēs atque diēs patet ātrī ianua Dītis.
sed revocāre gradum superāsque ēvādere ad auras,
hoc opus, hic labor est.

"Oh you, born from the blood of the gods,
Trojan son of Anchises, easy is the descent from Avernus:
Night and day the door of dark Dis is open.
But to call back your steps, to escape to the breezes above,
This is the task, this the effort."

In this passage the Sibyl describes the landscape of the underworld and the challenge Aeneas faces. *Try again to match the Latin and the English*:

Tenent media omnia silvae
Cōcytusque sinū lābēns circumvenit ātrō.
quod sī tantus amor mentī, sī tanta cupīdō est
bis Stygiōs innāre lacūs, bis nigra vidēre
Tartara, et īnsānō iuvat indulgēre labōrī,
accipe quae peragenda prius.

"Woods hold all the middle
And the Cocytus comes around gliding in a dark bow.
But if such great love is in your mind, if such great desire
Twice to sail on the Stygian lakes, twice to see black
Tartarus, and it pleases you to indulge this insane effort,
Take in what must be done first."

Here Vergil describes the Sibyl and Aeneas entering the realm of the dead. *Translate it using the vocabulary helps below*:

Ībant obscūrī sōlā sub nocte per umbram
perque domōs Dītis vacuās et inānia rēgna:
quāle per incertam lūnam sub lūce malignā
est iter in silvīs, ubi caelum condidit umbrā
Iuppiter, et rēbus nox abstulit ātra colōrem.

obscūrus, a, um	obscured
vacuus, a, um	empty, vacant
inānis, e	empty, unreal
incertus, a, um	uncertain
malignus, a, um	malign, with bad intent
Iuppiter, Iovis, m.	Jupiter
auferō, auferre, abstulī	to carry away
color, colōris, m.	color

And here Vergil describes the souls of the dead waiting to cross the river Styx. *Match the Latin and the English*:

Hūc omnis turba ad rīpās effūsa ruēbat,
mātrēs atque virī dēfūnctaque corpora vītā
magnanimum hērōum, puerī innuptaeque puellae,
impositīque rogīs iuvenēs ante ōra parentum.

"Here all the crowd was rushing, poured out at the banks,
Mothers and husbands and the bodies devoid of life
Of great-souled heroes, boys and unmarried girls,
And youths placed on pyres before parents' faces."

Vergil describes the Elysian fields, where the blessed souls dwell, in these words. *Match the Latin and English*:

Largior hīc campōs aethēr et lūmine vestit
purpureō, sōlemque suum, sua sīdera nōrunt.
Pars in grāmineīs exercent membra palaestrīs,
contendunt lūdō et fulvā luctantur harēnā;
pars pedibus plaudunt choreās et carmina dīcunt.

"And here a larger atmosphere dresses the fields in a light
Like purple, and they know their own special sun, their own stars.
Some exercise their limbs on grassy wrestling grounds,

Compete in games and struggle on yellow sand;
Some with their feet beat choral dances and recite poems."

When Aeneas finally encounters the soul of his father Anchises, he is greeted with these words, *which you should translate*:

Vēnistī tandem? Tuaque exspectāta parentī
vīcit iter dūrum pietās? Datur ōra tuērī,
nāte, tua et nōtās audīre et reddere vōcēs?

expectātus, a, um	expected	This goes with *parentī*, 'by your parent'.
pietās, pietātis, f.	loyalty, piety	
ōra	plural 'faces' with singular translation 'face'	
tuērī	to look at	

Here Anchises points out for Aeneas the Italians who will be born in the future and establish cities in Italy. *Translate*:

Hī tibi Nōmentum et Gabiōs urbemque Fidēnam,
hī Collātīnās impōnent montibus arcēs,
Pōmetiōs Castrumque Inuī Bōlamque Coramque;
haec tum nōmina erunt, nunc sunt sine nōmine terrae.

impōnō	to place something (accusative) on something (dative)
arx, arcis, f.	citadel
mōns, montis, m.	mountain

"The city names are, in English: Nomentum, Gabii, Fidena, Collatina, Pometii, Castrum Inui, Bola, and Cora."

Finally Anchises characterized the talents of other nations, here alluding specifically to Greek culture. *Match the Latin and English*:

Excūdent aliī spīrantia mollius aera,
crēdō equidem, vīvōs dūcent dē marmore vultūs,
ōrābunt causās melius, caelīque meātūs
dēscrībent radiō et surgentia sīdera dīcent.

"Others will hammer out breathing bronze more softly,
I do believe, will draw living faces out of marble,
Will plead cases better, will describe the movements

Of the sky with a pointer, and recite the rising stars."

He then describes the Romans' special talents. *Translate*:

Tū regere imperiō populōs, Rōmāne, mementō
(hae tibi erunt artēs), pācīque impōnere mōrem,
parcere subiectīs et dēbellāre superbōs.

regō, regere, rēxī	to rule
subiectus, subiecta, subiectum	subject, subjugated; thrown down
dēbellō, dēbellāre, dēbellāvī	to war down
superbus, a, um	proud

At the end of the recital there was loud applause which Vergil quietly acknowledged while reaching for a cup of watered-down wine. As I slipped outside, I heard Octavian shout above the noise to Agrippa, asking what he thought of the poem. Agrippa gave his answer – *cacozēlos*, "Pretentious" – before taking, from a platter offered to him, a snail lightly fried in garlic, oil, and saffron.

I'd felt the power of the performance, and I had some respect for the propaganda elements in it, too, even if they was blatant. As Latinitas told me later, when your society has fallen apart and you have to put it back together again with some pieces missing, you need some lies to fill in the gaps.

So, I asked her as we left, what was the story with Maecenas?

"Maecenas does special jobs for Octavian: he keeps an eye on the city of Rome while he's away, and he collects talent for him. Vergil and Horace – they were Maecenas' 'finds'. He has a good ear for poetry."

No, I mean, what were *you* doing with him?

"Oh, he's very handsome. One of the few mortal men in this city who knows how to treat a woman right."

So he's single?

"His wife Terentia was taking a long nap. I left before anything happened. No harm, no foul."

Well, it was none of my business and I didn't pry further. But it made me wonder whether in my past I had ever interacted with someone who was actually a god or a goddess in disguise.

36. Wall paintings from the 'Mask Room' in the *domus* or house of the emperor Augustus on the Palatine Hill in Rome. The walls of Roman houses were normally painted or decorated, and more ambitious houses often had elaborate paintings like this that were intended to create an illusion of depth

37. The *Lacus Albānus*, the Alban Lake, filling the crater of an extinct volcano east of Rome *in Italiā mediā*, in central Italy.

Explōrātiō Septima Decima (XVII)
Adventure Seventeen

Horace, *Carmina* 4.1
Deponent Verbs
Numbers

Lacus Albānus, Italia
Mēnsis Maia
Sextō Pompeiō Sextō Appuleiō cōnsulibus

The Alban Lake, Italy
The month of May
Sextus Pompeius and Sextus Appuleius, consuls (14 BCE)

On the evening of our next visit, I was feeling down. Some of the symptoms of my illness, which had been in remission, were returning. The doctor's office was supposed to contact me, but although I waited all afternoon for the call, they never did. I had no idea when I would be feeling better, whether I would ever finish school or land a job or be able to shape my future in a world that, honestly, felt like it was falling apart at the seams; on top of it all, it had been such a long time since I'd been able to see my friends in person and give them a hug. Things were getting to me.

There was another small thing that bugged me. The words I heard the child speak on the first night Latinitas visited – the words which had inspired me to follow her on these wild adventures – were just as mysterious to me as ever, despite all the lessons. I could no longer remember the specific sounds, only the melody of its voice. When Latinitas arrived I told her this, and communicated, in what I said and in what I didn't say, that I wasn't sure I wanted to continue. She nodded and ask me a question.

"Let me ask you something. A year ago, did you ever expect what has happened to you recently to happen?"

I laughed and said no.

"There are periods of time when so many changes occur in the world, and so quickly, that it can take your breath away. Trust me, you have no idea how many periods like this I have witnessed. But the thing is, they don't last forever. Your race, the human race, has an enormous talent for creating routines, and this power will assert itself soon. Some parts of the world you used to know will be gone forever. Some people you love, you will never see again. *Sunt lacrimae rērum*, there are tears for the world. But there will always be enough left for you to make a life from and call it good. I've walked your neighborhood and watched people living out their days, just like we do when we go back to Rome. I can tell you, based on all the people of good will I've seen, based on all the resources that are out there, that there will be enough. You may not live the same life as your parents or grandparents, but there will be enough."

She stoo near the window *diū*, for a long time, her face silhouetted by a beautiful sunset. I didn't know what to make of this; it sounded a bit ominous, but her voice was calm. To change the topic, I asked her about the voice of the child again.

"It's funny you should ask…" she replied, and handed me the familiar cup. The taste of the beverage brought immediate recognition: herbs, citrus, and the sea. I took a deep drink and…

We were standing atop a ridge, looking out over a wide lake a mile or two across. The ridge wrapped nearly all the way around it, and in a flash it came to me where we were: this was the *lacus Albanus*, the Alban lake, filling its ancient crater, its deep blue waters sprinkled with white caps. It was a blue, sunny day, and the fields around us were full of white and yellow wildflowers. A stiff breeze blew my hair into my face, and tickled my earring. When it died down, I could hear music rising from below: the song of pipes, stringed instruments of some kind, and tambourines playing a simple triple rhythm.

Latinitas led me to a rocky outcrop from which we had a view straight down. There was a pebble beach on the lake; what looked like a trail started there and zig-zagged through the trees. About halfway up we could see a procession consisting of around a hundred people led by four men carrying a litter. Something that looked a woman was standing on the litter, but the way it swayed revealed it was actually a statue.

"That's Venus," Latinitas informed me. "They just finished washing her statue in the lake and dressing her in new clothes. Once they reach the top, they are going to install her in that shrine over there," – she pointed to a wooden shrine, about the size of a

garage, draped in garlands of flowers – "which will be her new home. Some goddesses like to stay at home. That was never my style; I prefer to wander. And please, never, ever sacrifice an animal for me!"

We sat down in the shrine out of the wind. I took out my notebook, which was nearly half full now. "No statues either," she added. "Just practice writing Latin, or speaking it, and you will stay on my good side."

1. Deponent Verbs

"I want to teach you something before they arrive. Do you remember passive verbs?"

I do.

"*THERE ARE SOME VERBS IN LATIN THAT ARE PASSIVE IN FORM BUT ACTIVE IN MEANING*. What did I just say?"

I repeated it for her correctly after a few tries.

"*Bene*. These are called **Deponent Verbs**, and almost all of their forms are passive. Let's start with four simple examples that should go into your vocabulary:"

Deponent A-Verb
precor, prec-ārī to pray to, pray for

Deponent E-Verb
fateor, fat-ērī to confess, admit

Deponent I-Verb
sequor, sequ-ī to follow

Deponent Long-I Verb
experior, experīrī to experience, try out

Deponent Mixed-I Verb
morior, mor-ī to die

"*Precor*, although it looks like the passive first person, means 'I pray', not 'I am prayed'; *precārī*, although it looks like the passive infinitive, means 'to pray', not 'to be prayed'.

The same is true of all other Deponent forms. So, in the present tense you would translate like this:"

Deponent Verbs, Present Tense (D)			
precor	precāmur	I pray	we pray
precāris/re	precāminī	you pray	you all pray
precātur	precantur	he she it prays	they pray
fateor	fatēmur	I confess	we confess
fatēris	fatēminī	you confess	you all confess
fatētur	fatentur	he she it confesses	they confess
sequor	sequimur	I follow	we follow
sequeris/re	sequiminī	you follow	you all follow
sequitur	sequuntur	he she it follows	they follow

Oh, I said, *nōn sequitur* – right?

"Right! Literally, 'it does not follow.'"

morior	morimur	I die	we die
moreris	moriminī	you die	you all die
moritur	moriuntur	he she it dies	they die

"All of these forms are predictable. The Imperfect…"

precābātur	he she it was praying
fatēbātur	he she it was confessing
sequēbātur	he she it was following
moriēbātur	he she it was dying

"... and the Future."

precābitur	he she it will pray
fatēbitur	he she it will confess
sequētur	he she it will follow
moriētur	he she it will die

"The Infinitive has regular passive forms with active meanings:"

precārī	to pray
fatērī	to confess
sequī	to follow
experīrī	to try out
morī	to die

"The imperative also has the passive forms, which, you will note, resemble active infinitives in the singular!"

precāre	precāminī	pray!	pray, you all!
fatēre	fatēminī	confess!	confess, you all!
sequere	sequiminī	follow!	follow, you all!
experīre	experīminī	try out!	try out, you all!
morere	moriminī	die!	die, you all!

I was confessing; we pray; she will try out; sequēbātur; moriēris (1)
sequētur; fatēbiminī; experientur; precāre; morī (2)
Dī, sī mortem precābor, mē morī dabunt. (3)
Sequere Ītaliam, false vir, pete tua rēgna per mare. (4)

"The adjective *certus, a, um* means 'decided'."

"Mihi omnia experīrī certum est prius quam pereō." "Quid hic agit?" (5)
Nōn omnis moriar, nōn rēgnum umbrārum ātraque vidēbō flūmina. (6)

"Here are a few words that you will hear later on today."

A-Verb
iuvō, iuv-āre, iūv-ī to help, do good to

I-Verb
cadō, cad-ere, cecid-ī to fall

A-Noun
lacrima, lacrim-ae f. tear

Neuter UO-Noun
somnium, somni-ī n. dream

EI-Noun

virgō, virgin-is	f.	virgin

Neuter EI-Noun

nūmen, nūmin-is	n.	divinity

Adverbs

diū	a long time, long
parum	not, not enough
rūrsus	again

Interrogative

cūr	why

US-A-UM Adjectives

novus, nov-a, novum	new; recent
tener, tener-a, tenerum	tender

EI-Adjectives

dulc-is, dulce	sweet
moll-is, molle	soft
nōbil-is, nōbile	well-known

Mollia vērī amōris sequar imperia. (7)
In somniīs virgō nūmen sēnsit vōcemque ex eius ōre audiēbat nōbilem. (8)
Lacrimae parum dulcēs cadent ubi vinceris. (9)
Amāre et amārī dulce mihi erat. (10)
Cūr, tenera virgō, lacrima cadit tua? Rūrsus iuvābere ā mē, sī fierī potest. (11)
Iam moriar; sīc sīc iuvat īre sub umbrās. (12)
Vīvam sī vivet ea; sī cadet, cadam. (13)
Diū, fateor, mihi nūllum fuit cōnsilium nisi precārī deōs ac spērāre. (14)
The sweet mother of Cupid began to confuse my soul with a soft fire. (15)
Do you seek me again in new dreams? Spare me, I pray. (16)

2. Numbers

"The most common Latin number words are as follows. You have already learned ūnus and how to decline it. The numbers *duō* and *trēs* also decline, in the plural only with some irregular forms. Put those on in your grammar notes. After that the number words are indeclinable and used like number words in English. Put all the numbers in your vocabulary."

ūnus, ūna, ūnum	one
duō, duae, duō	two

duō	duae	duō
duō	duās	duō
duōrum	duārum	duōrum
duōbus	duābus	duōbus
duōbus	duābus	duōbus

trēs, trēs, tria	three

trēs	trēs	tria
trēs	trēs	tria
trium	trium	trium
tribus	tribus	tribus
tribus	tribus	tribus

quattuor	four
quīnque	five
sex	six
septem	seven
octō	eight
novem	nine
decem	ten
centum	a hundred

"The preposition *dē* meaning 'from' indicates subtraction, while *et* indicates addition."

Duō et duō quattuor; quattuor et quattuor octō; octō et duō decem; ūnum dē decem, novem; trēs et quattuor septem; ūnum dē septem sex; ūnum et quattuor quīnque. (17)
Duābus hīs artibus – virtūte in bellō, iūdīciō in pāce – imperium Rōmānī tenuēre. (18)

The procession was coming closer now; we could not see them, but we heard the sound of their feet, and the tink-tink-tonk of a single hand-harp being played.

Once the procession reached the top of the ridge, the crowd gathered around the statue on the litter. The litter-bearers carried Venus over to her shrine and put her on a pedestal. The statue was made of bright white marble; its face had dark gems for eyes, and was shining with oil and perfume. Incense was burning on the altar and the air was heavy with fragrance. Several women stepped forward and wrapped more garlands

around the statue, tying them to nearby cedarwood beams so that Venus looked like she was bound in place.

The participants next turned their attention to a choir of boys and girls who, to judge by their missing teeth, were somewhere between 6 and 12 years old. They were dressed in their best clothes, their hair oiled and styled. They began singing a hymn for Venus which lasted a good while. I could not understand the lyrics at all; Latinitas explained that they were speaking a very conservative, old-fashioned form of Latin. As they sang they did a simple dance that involved stomping or hopping on the ground in a kind of waltz rhythm, 1-2-3, 1-2-3; according to Latinitas this was called Salian dancing.

When they were done, everyone turned their attention to a short, chubby, bald old man with a big wide face. He climbed up on a small wooden platform so it would be easier to see him; as he passed the children, he gave them kisses or messed up their hair. Some adults began to call his name: *Hōrātī, Hōrātī*. He was joined by a young man who introduced him to the crowd.

"This is the poet Horace," Latinitas said, "**Quintus Horatius Flaccus**. He has been invited here by Paulus Maximus, the man introducing him, to read a dedicatory poem for the installation of Venus' statue."

Horace adddressed the crowd, doing imitations of people I did not know; he made a lot of jokes, to judge by the laughter his remarks elicited. He seemed very friendly and was constantly shifting his moods and facial expressions. Then, turning to face the statue, he began reciting a poem he had composed for the occasion, which went like this. *I was able to understand the parts in italics, and you can too – match the English and the Latin:* [19]

Intermissa, Venus, diū rūrsus bella movēs? Parce, precor, precor.
Nōn sum quālis eram bonae sub rēgnō Cinarae. Dēsine, dulcium
māter saeva Cupīdinum, circā lustra decem flectere mollibus
iam dūrum imperiīs: abī, quō blandae iuvenum tē revocant precēs.

Wars interrupted so long – are you setting them in motion again, Venus? Spare me, I pray,
I pray. I am not like I was under the reign of good Cinara. Cease,
savage mother of sweet Cupids, to bend me around for *ten* five-year cycles,
me, *now hard to your soft commands; go away where the flattering prayers of youths call you*.

Tempestīvius in domum Paulī purpureīs alēs olōribus
cōmissābere Maximī, sī torrēre iecur quaeris idōneum;
namque et nōbilis et decēns et prō sollicitīs nōn tacitus reīs

et centum puer artium lātē sīgna feret mīlitiae tuae.

"It is more the right time that you bring your party, flying on purple swans,
to the house of Paulus Maximus, if you seek a liver prime for your roasting;
For he is well-known and charming and for anxious defendants not silent,
and he, a boy of a hundred arts, will carry the flags of your military service widely."

Et, quandōque potentior largī mūneribus rīserit aemulī,
Albānōs prope tē lacūs pōnet marmoream sub trabe citreā.
Illīc plūrima nāribus dūcēs tūra, lyrāque et Berecyntiā
dēlectābere tībiā mixtīs carminibus nōn sine fistulā;

"And once he, the superior, laughs at the gifts of a lavish rival,
he will set you up near the Alban lakes, in marble, under cedar beams.
There you will draw much incense through your nose, and delight
in songs mixed with the lyre and Berecyntian flute, not without the pipe."

Illīc bis puerī diē nūmen cum tenerīs virginibus tuum
laudantēs, pede candidō in mōrem Salium ter quatient humum.
Mē nec fēmina nec puer iam nec spēs animī crēdula mūtuī
nec certāre iuvat merō nec vincīre novīs tempora flōribus.

There twice a day the boys with the tender virgins, praising
your divinity, will, *with white foot*, shake the ground three times *in Salian custom*.
As for me, no woman, no boy, no credulous hope for a mutual mind
is of help, nor to compete at wine, or bind my forehead *with new flowers*.

Sed cūr heu, Ligurīne, cūr mānat rāra meās lacrima per genās?
Cūr fācunda parum decōrō inter verba cadit lingua silentiō?
Nocturnīs ego somniīs iam captum teneō, iam volucrem sequor
tē per grāmina Mārtiī Campī, tē per aquās, dūre, volūbilīs.

But why, alas, Ligurinus, why does the rare tear drip across my cheeks?
Why does an eloquent tongue fail in between words in an inappropriate silence?
In nocturnal dreams I hold you, now a captive, now on wings as I follow
you across the grass of the Campus Martius, you across the rolling waters, harsh one.

When he was done he climbed down from the platform and ran after the crowd of children, who shrieked and dispersed into the surrounding meadow; Horace had a slight limp and did not bother to chase them. What followed was, well, something you

would find familiar if you saw it. It was a sacrifice, but it looked like a cookout. The only difference is that the animal was killed on the spot, sacrificed to Venus.

We lingered on the edge of the crowd; Latinitas made conversation with some people, and thankfully, she did not grab me and make me practice my Latin. I had my eye on the kids, and realized that they were playing the game we call hide-and-seek. A searcher would cover his or her eyes and count while the children hid. When the searcher came looking for them, they would yell *hīc*, here!, and run for the shrine, which was apparently the safe space. While Latinitas was making conversation, I joined them for a few rounds, and managed not to get tagged. I'm not going to boast too much about my success at the game, because I was more than twice as old as some of them.

It was when I decided to stop that I heard the words that stopped me in my tracks. It came from one of the children who was in hiding, and had been looking curiously at my purple bathrobe. I heard the words spoken twice. The first time I stopped, completely stunned; the second time I ran after the child, but it ran away. I still could not tell whether it was a boy or a girl, because the boys had long hair and from behind it was not easy to tell the youngest ones from girls. But I heard the very same phrase that I heard the first night I met Latinitas. This time, after I repeated it for Latinitas, she helped me distinguish and understand the words.

The pronunciation, as I mentioned earlier, was a little old-fashioned; but basically what the child was saying was this:

Purpureā istā cum togā rēgālis esse vidēre.
With that purple toga you appear to be royalty!

So what does that mean? I asked her.

"The Romans have always associated the color purple with the dress of kings. And that bathrobe of yours… well, it's purple."

But why did I hear that phrase the night first I met you?

She looked me in the eye for the longest time. Then she shrugged her shoulders… and we were instantly transported back to my apartment, which looked the same as always.

But I did not feel the same. Royalty? What was that about?

38. Līberī ludentēs in sculptūrā marmoreā, saeculō secundō post Christum; children playing on a marble relief sculpture, from the second century CE.

39. A fresco painting from the House of the Baker in Pompeii. *Pistor in tabernā panem ēdit*; the baker in his shop gives out bread.

Explōrātiō Duodēvīcēsima (XVIII)
Adventure Eighteen

Seneca Minor and the mimes of Publilius Syrus
The Relative Pronoun *quī quae quod*

Mōns Capitolīnus, Rōma
Mēnsis September
M. Aemiliō Lepidō T. Statiliō Taurō cōnsulibus

Capitoline Hill, Rome
The month of September
Marcus Aemilius Lepidus and Titus Statilius Taurus, consuls (11 CE)

The moment I arrived in Rome I immediately felt like something had gone wrong. I was in a packed farmer's market, surrounded by people shouting and bargaining, but when I scanned the crowd in front of me, I could not find Latinitas anywhere. After turning all the way around I finally spotted a thin old man with a smile on his face stepping toward me. *Tūne mē quaeris*, he said, then added, in English, "Are you looking for me?" which put my panic to rest. "It's me," he, or she, said; "I had to disguise myself today for the purposes of our visit. I thought you might use your Latin to get your bearings here, but I guess you're not ready for that challenge yet. Oh well; *malum est cōnsilium quod mūtārī nōn potest*, it's a bad plan which can't be changed. Anyway, *hoc quod tibi comparāvī*, *cape*, this thing that I bought for you, take it."

She placed in my hands a slightly charred triangular flatbread covered with what looked like herb-and-cheese spread. She frowned at me when I folded it in half – my pizza-eating habit – but I did not care, partly because of the scare she had just given me, partly because it was delicious – like a panini made with fresh pesto, extra rich in cheese, bright salt, and sharp pepper, with strange hints of bitter and sour.

Thif if fo tafty, I said with my mouth full. Where did you get it?

"*Morētum vocātur. Illī vendidēre*. It's called a *morētum*; they sold it." She pointed to the *morētum* vendors: an elderly black woman at a table, and, behind her, an old Italian man

who was making another batch of spread with a mortal and pestle. I silently saluted their culinary talent and moved on.

I soon realized there was something else new: Latinitas had a child with her. A young boy of about ten, he had a very serious look on his face and a head full of wild, curly hair. He wore a necklace with a large colored stone, called a *bulla*, that is supposed to protect against the evil eye. He was carrying a set of wax tablets and a writing stylus; Latinitas held a scroll to give to him later on. The boy seemed to know where we were going because he took the lead. As we followed, Latinitas dropped back to explain.

"This headstrong boy whom you're looking at, whose name you are wondering about, is Seneca, **Lucius Annaeus Seneca**. I have metamorphosed into his tutor Sotion so I can take him up to the Capitoline hill myself. Seneca recently moved to Rome from Cordoba, Spain, where he lived since he was born. I told him you were a foreigner studying Latin, so don't worry about being seen."

We left behind the *Forum Holitorium* – The Vegetable Seller's Market – and climbed up another of Rome's seven hills, the Capitoline. Like the Palatine, this lay near the Roman Forum, but unlike the Palatine, it was dominated by a single enormous building, the temple of *Iupiter Capitolinus*. If you can picture in your mind the famous Parthenon at Athens in its original condition, that might give you a sense of its general size and appearance. On its roof there was a metal statue of Jupiter riding in his chariot. Inside the temple there were statues of Jupiter, and Juno – Jupiter's wife, the queen of the gods – as well as Minerva, their daughter, who is the Roman equivalent of Athena.

Latinitas told me that the temple was very old and had decorations made of terracotta, which is oven-fired clay. The building was in beautiful shape; the emperor Augustus – as Octavian was now called – had recently refurbished it. Despite what you see in pictures, many of the temples in ancient Rome were in rather poor condition; not this one, though. A few years ago I traveled to modern Rome on my own, and one of the things that shocked me most was the complete absence of this great temple. No trace of it remains today except for a few pieces of statuary and foundation stone that you can see in a museum on the Capitoline.

We joined a crowd seated on the temple steps that was listening to a man deliver a speech in a clear, almost musical voice. He was one of the contestants in a public-speaking competition. The way the competition worked was that the organizer would name a person, living or dead, real or imaginary, who was facing a difficult decision – like, should Alexander the Great keep marching his army further into India, or turn

back? – and the contestants had to take a position on it and make a speech pretending to offer the person advice.

As soon as we arrived, the event-organizer came running over to us and tousled young Seneca's hair; it was his father, Latinitas said, a man who is usually known today as Seneca the Elder. His son did not seem very interested in the proceedings; instead he opened the scroll Latinitas gave him so he could take notes on his writing tablets. Respecting his youthful self-discipline, I gave him room. When Latinitas turned her attention to me, I was not sure whether to feel honored that I was studying Latin next to a boy who would grow up to be a famous Stoic philosopher, or embarrassed that this little kid was so far ahead of me.

1. Relative Clauses

"He's not *that* far ahead of you," Latinitas said. "Right now he's copying out memorable sayings from the mimes of Publilius Syrus, just like you did a few days ago. I'll show you what he's been copying when he's done. But first you must learn about something that people call **Relative Clauses**."

"A **Clause** is a little sentence that forms part of a bigger sentence; it has, at minimum, a subject and a verb. In the sentence:

The boy studies Latin while the stranger eats a sandwich,

there are two clauses:

(1) The boy studies Latin (2) while the stranger eats a sandwich –

"The first clause is the **Main Clause**, because it can be a complete sentence all by itself, without any changes. The second clause is called a **Subordinate Clause**. It cannot be a complete sentence by itself, although it could if the Conjunction 'while' was removed. A Subordinate Clause is always connected to a Main Clause, and needs it to make sense."

"A **Relative Clause** is a Subordinate Clause that starts with a **Relative Pronoun**. In English, 'who', 'whose', and 'which' are common Relative Pronouns. Take this sentence:"

'A plan <u>which no one can change</u> is a bad one.'

"'Which no one can change' is the Relative Clause; the rest – 'A plan… is a bad one' is the Main Clause. Here is a sentence that contains a main clause and five relative clauses:"

The boy on the road who was leading us, whom you saw, about whom you were thinking, to whom you were yielding, whose name you do not know, is Seneca.

"The main clause is just 'The boy on the road... is Seneca'."

"*RELATIVE CLAUSES ACT LIKE ADJECTIVES*. They usually come after the noun in English, and in Latin:

a plan (noun) which no one can change
the boy (noun) who was leading us

"The noun or pronoun that a relative clause modifies – the plan, or the boy – is called its **Antecedent**. A relative clause modifies the Antecedent."

"Now let me ask you a question about English usage: in a relative clause, when do you say 'which' rather than 'who'?"

You say 'which' for a thing.

"That's right; you say 'which' when the Antecedent is a thing. A plan is a thing, so we say a plan 'which we made'. Now I have another question for you: in English, when do you say 'who', 'whom', or 'whose'?"

When it's a person.

"That's right. Here are the rules that tell you which form of 'who' to use in English:"
1. 'Who' is for the Subject of the verb *in the relative clause*. So, 'who' is the subject of 'was leading' in 'the boy who was leading us'.
2. 'Whom' is for the Object of the verb, or the Object of a preposition, *in the relative clause*. So, 'whom' is the object of 'you were noticing' in 'the boy whom you were noticing'.
3. 'Whose' is the Possessive of a noun *in the relative clause*. So, 'whose' is the possessive of 'name' in 'the boy whose name you do not know'."

"Relative clauses in Latin are a lot like relative clauses in English, except there are more relative pronoun forms. Here are the Masculine Singular forms in the five cases. These

are used when the antecedent is masculine and singular. Like most pronouns, these have IUS-I endings:"

Relative Pronouns, Masculine Singular (A)

Form	Translation	Use
quī	who	Subject or Predicate of Verb in Relative Clause
quem	whom	Object of Verb in Relative Clause
cuius	whose	Possessive of a Noun in a Relative Clause
cui	to whom	Indirect Object in a Relative Clause
quō	b.w.i.f. whom	With a preposition in a Relative Clause

"Notice that *quem* and 'whom' both end in 'm', and that *cuius* and 'whose' both have an 's' near the end. That will help you remember these forms."

"Using these words, you could render the sentence about Seneca like this:

The boy on the road <u>who was leading us</u>, <u>whom you saw</u>, <u>about whom you were thinking</u>, <u>to whom you were yielding</u>, <u>whose name you do not know</u>, is Seneca.

The boy in the road	*Puer in viā*
<u>who</u> was leading us,	*<u>quī</u> nōs dūcēbat,*
<u>whom</u> you saw,	*<u>quem</u> vīdistī,*
about <u>whom</u> you were thinking,	*dē <u>quō</u> cōgitābās,*
<u>to whom</u> you were yielding,	*<u>cui</u> cēdēbās,*
<u>whose</u> name you don't know	*<u>cuius</u> nōmen nescīs,*
is Seneca	*est Seneca*."

"The Feminine Singular relative pronouns are used when the Antecedent noun is feminine and singular. Notice that the three forms that differ from the masculine all have the characteristic letter *a*. The English translations are the same."

Relative Pronouns, Feminine Singular (B)

<u>quae</u>	who
<u>quam</u>	whom
cuius	whose
cui	to whom
<u>quā</u>	b.w.i.f. whom

"Suppose Seneca had a sister, Annaea. How would you translate this?"

The girl on the road who was leading us, whom you saw, about whom you were thinking, to whom you were yielding, whose name you do not know, is Annaea. (1)

This was not too hard; all I had to do was switch the masculine forms to feminine ones.

"Good. Now let's suppose the antecedent was the road, not Seneca, and the sentence read:

Puer in viā quae nōs ferēbat, quam vīdistī, dē quā cōgitābās, est Seneca. (2)

"How would you translate that?"

And I answered correctly: the boy on road *which* was carrying us, *which* you saw, about which you were thinking, is Seneca.

"Good. So notice that in Latin *THE PRONOUN MAY BE MASCULINE OR FEMININE, BUT IF THE ANTECEDENT IS A THING, LIKE HERE, YOU MUST TRANSLATE IT AS 'WHICH'*. By the way, it is also okay to use 'that' to translate Relative Pronouns in the Nominative and the Accusative. Study the examples, then try translating these antecedent-pronoun pairs:"

Examples:

virgo quam	the virgin whom
cōnsul cui	the consul to whom
urbs quae	the city which

vir quem; māter cuius; amor cui; dux quī; cīvitās in quā (3)

"Now here are the Neuter Singular relative pronouns, which are used for antecedents that are neuter and singular. As with all neuters, the nominative and accusative forms are the same:"

Relative Pronouns, Neuter Singular (C)

quod	which
quod	which
cuius	of which
cui	to which
quō	b.w.i.f. which

"Now translate these sentences"

The plan which you heard, which seems good, about which you asked, is mine. (4)
Dīc hoc quod ego tē iubeō. (5)

"Very good. Now let's move to **Plural Relative Pronouns**. The nominative, accusative, and genitive forms have UO or A endings, while the dative and ablative have EI endings. The neuter nominative and accusative end in *ae*. All the uses and translations are the same – but the antecedent will be a *plural* noun or pronoun:"

Relative Pronouns, Plural (D)

Masculine	Translation
quī	who
quōs	whom
quōrum	whose
quibus	to/for whom
quibus	b.w.i.f. whom

Feminine	
quae	who
quās	whom
quārum	whose
quibus	to/for whom
quibus	b.w.i.f. whom

Neuter	
quae	which
quae	which
quōrum	of which
quibus	to/for which
quibus	b.w.i.f. which

"The neuter plural *quae* and the feminine nominative *quae* are identical, which can sometimes be confusing. Unless there is a feminine antecedent or a woman in the narrative, the word *quae* is usually neuter plural."

bella quae; amīcitiās quae; equitēs quōs; diēs quibus (6)
Mala sunt cōnsilia quae homō mūtāre nōn potest. (7)
Cīvēs discēdere cōguntur quōrum mōrēs habentur parum bonī. (8)

"Romans call fresh water 'sweet'."

Dulcēs sunt aquae quae flūmine feruntur antequam ad mare adveniunt. (9)

"Here are all the Relative Pronouns in one place. Make sure you learn them all."

Relative Pronouns (E)

Singular			Plural		
M	F	N	M	F	N
quī	quae	quod	quī	quae	quae
quem	quam	quod	quōs	quās	quae
cuius	cuius	cuius	quōrum	quārum	quōrum
cui	cui	cui	quibus	quibus	quibus
quō	quā	quō	quibus	quibus	quibus

"One oddity of Latin is that antecedents may come after the relative clause. This is not so odd, really, since the relative clauses serve as adjectives, and adjectives can come after nouns in Latin. In English, when you smooth out your sentence, you should always place the antecedent before the relative clause. Study this example and then try one for yourself:"

I. Malum est quod homō mūtāre nōn potest cōnsilium.
II. Malum (neut. nom./acc. sing.) est (3rd sing.) quod (neut. nom./acc. sing.) homō (masc. nom. sing.) mūtāre (act. infin.) nōn potest (3rd sing.) cōnsilium
III. Bad is which a person to change is not able plan.
IV. Bad is a plan which a person is not able to change.

Seneca vocātur quī nōs accipit puer. (10)

At that moment a huge flock of pigeons roosting on the roof of the temple took off, interrupting one poor orator in mid-speech. Seneca got up and walked away, leaving behind his writing tablet, which Latinitas picked up. I leaned over to look at it, but she said I had to learn these vocabulary words first:

I-Verb
perdō, perd-ere, perdid-ī to ruin, lose

Neuter UO-Nouns

beneficium, benefici-ī	n.	favor, benefit
officium, offici-ī	n.	duty
perīculum, perīcul-ī	n.	danger

EI-Noun

sapiēns, sapient-is	m.	wise man

Relative Pronoun

quī, quae, quod	who, which, whom, whose

Adverb

quam	how (with an adjective)

Irregular Noun

"Latin has an irregular noun often used as an ablative of manner. It has a different meaning in the singular and the plural. Put this in your vocab:"

vīs, vim, vī	f.	force (singular); strength (plural)

"It has no genitive or dative singular"

Declension of *vīs* (E)

Singular	Plural	Singular	Plural
vīs	vīrēs	force	strength
vim	vīrēs	force (obj.)	strength (obj.)
-	vīrium	-	of strength
-	vīribus	-	to/for strength
vī	vīribus	b.w.i.f. force	b.w.i.f. strength

"Now let's see what sentences Seneca chose to copy out of Syrus' mime"

His handwriting was tiny and neat. The sentences were:

Sapiēns nihil facit, quod nōn dēbet. (11) "Remember *facit* can mean 'does'."
Quam miserum officium est, quod successum nōn habet! (12)
Heu dolor quam miser est quī in tormentō vōcem nōn habet! (13)
Perīcula timidus etiam quae nōn sunt videt. (14) "*Timidus* is 'a timid man'."
Beneficium accipere lībertātem est perdere. (15)

"A relative clause acts like an adjective. An adjective can be treated like a noun when it modifies no other word, and becomes a Substantive Adjective. So a relative clause can do the same thing: sometimes the antecedent of a relative pronoun will *not* be written or spoken in Latin, and the relative clause becomes a Substantive. When that happens, you must add a pronoun in English like 'he' or 'she' or 'they', so that you translation begins 'he who', 'she who', 'they who', 'the thing which' or, if it is neuter, 'what' or 'that':"

Vincet quī vincere suum cupīdinem poterit.
(He) will conquer who will be able to conquer his own desire.

Quod nōn vidēs, nōn timēs.
(That) which you do not see, you do not fear.
What you do not see, you do not fear.

Quī potest trānsferre amōrem, potest dēpōnere. (16) "*Trānsferre* means 'to transfer'."
Quod ōdī, amās, et quod amō, malum habēs. (17)

"Finally, relative pronouns can be **Postponed**. That means that words that belong *inside* the relative clause in English will appear *before* the relative pronoun."

Really?

"Really. Here are some examples, again from Syrus. Read them out loud. The first two words belong inside the relative clause, even though they come before the pronoun:"

I. Malum facere quī vult, numquam nōn causam invenit. "*vult* means 'wants'."
II. Malum (acc. sing.) facere (inf.) quī (m. nom. sing.) vult, numquam nōn causam (acc. sing.) invenit.
II. Evil (obj.) to do (he) who wants, never not reason (obj.) finds.
IV. He who wants to do evil, never does not find a reason.

I. Fortuna nimium quem fovet, stultum facit. "*Nimium* means 'too much."
II. Fortuna (nom. sing.) nimium quem (acc. s. masc.) fovet (3rd sing. pres. act.), stultum (acc. sing. masc. OR neut.) facit (3rd sing. pres. act.).
III. Fortune too much whom (she) favors, stupid she makes.
IV. He whom Fortune favors too much, she makes stupid.

Mūtare quod nōn potes, tolerāre dēbēs. (18) "*Tolerāre* means 'to tolerate'."
Bona mors est hominī, vītae quae extinguit mala. (19) "*Extinguit* means 'extinguishes'."

Latinitas then gave me more sentences to practice. She gave me a tip too: "Latin likes to use double negatives like 'not never' instead of 'sometimes'."

Oppida relīquimus in quibus nōn numquam terra magnā vī movēbātur. (20)
Quod novus tibi dedit amīcus, tē dare iubeō mihi. (21)
Nōn vērō īrā moveor quā movērī dēbeō. (22)
Cupīdō nunc huic dūra imperia dat, cui mollia ante dedit. (23)
How sweet it is to give benefits to a person whom Fortune hates. (24)

"Remember that *vīrēs*, 'strength', is plural in Latin even if it is singular in English."

The strength with which we were doing our duty for the city has failed. (25)

As I finished up, the crowd gave a round of applause to a speaker who had persuaded (an imaginary) Alexander the Great to turn back from his conquests and return home. After that I started listening to some other teachers and students who were nearby. One old man was trying to help his young student get his mind around a riddle; the child was holding his head in his hand as his tutor recited this line to him:

Quod ego sum, tū nōn es. Homō ego sum, homō igitur tū nōn es. (26)

Another cluster of students were trying to recite passages from Vergil's *Aeneid* in prose. I heard one young man say the following:

Vae! Fēmina nostrīs in fīnibus quae urbem novam condidit, cui terram locumque dedimus, in regnum accēpit alium virum. (27)

And then – with absolutely no warning – the ground began to shake. At first I thought someone was kicking the stones I was sitting on, but it quickly became obvious that everyone around us was experiencing the same thing. A small piece of terracotta molding cracked off the temple and fell to the ground, where it exploded in a cloud of dust. Everyone outside was safe, but those who were inside came rushing out to avoid being struck by falling debris. Then, just as quickly as it had started, it ended; the world was stationary again. People calmed down and looked over their bodies, as if to make sure they were all there. One young man who had what looked like a broken leg was carried out of the temple, but otherwise there were no injuries, just some minor damage to the buildings.

The flock of pigeons circled the temple and settled on the roof. That's when I saw him again – Seneca, returning from wherever he had gone, a look of angelic calm on his face. He could not contain himself, and began chatting excitedly with Latinitas, who, you'll recall, was playing his tutor Sotion, the philosopher. I caught the beginning of it – *Spiritus terram mōvit; est opus fātī et deī*, 'A breath moved the earth; it is the work of fate and the god' – but then he lost me. *sīgnum*… *aqua*… was all I could make out.

"He says that when he saw the pigeons take off, and feral dogs looking alarmed, he knew it was a sign of an earthquake."

I didn't see any dogs.

"There were three near the altar chewing on bones. Then, once he saw ripples in that puddle, he knew a quake was imminent. He went into the temple because he wanted to see whether the statue of Jupiter would move."

Did it?

"It shook just like everything else did. 'Now', he just said to me, 'Neptune, the god of earthquakes, cannot shake his brother, can he? It is absurd. This shows that the god does not live in the statue. The true dwelling of the god is not in the statue, or the temple, but *tōtō mundō*, the entire world.'"

Seneca had returned to his notetaking. Strange kid! He was already a young philosopher, and pretty smart. But then I compared his notebook to mine. In the time we had been sitting there, I had taken ten times as many notes. Little Seneca might be clever, but he was still much slower than me.

40. A denarius coin from 78 BCE depicting the *aedēs* of Jupiter Optimus Maximus on the Capitoline, *quae quattor magnās columnās habuit*, which had four large columns.

41. A fresco painting from Pompeii, circa 50 CE. *Narcissus iuvenis imāginem in fonte mīrātur*; the youth Narcissus admires his reflection in a pond.

Explōrātiō Ūndēvīcēsima (XIX)
Adventure Nineteen

Ovid, *Metamorphoses*
The Adjective *idem, eadem, idem*
The Reflexive Pronoun *sē, suī, sibi*
The Intensive Adjective *ipse, ipsa, ipsum*
The Demonstrative Adjective *ille, illa, illud*
The Adjective *alter, altera, alterum*

Tomis, Thracia
Mēnsis Aprilis
Germanicō Iuliō Caesare C. Fonteiō Capitōne cōnsulibus

Tomis, Thrace
The month of April
Germanicus Iulius Caesar and Gaius Fonteius Capito, consuls (12 CE)

I could smell the salt-spray *ex marī*, and feel it misting my neck as we strolled up to the city from the harbor, where boats were bobbing nervously under the onslaught of a strong, cold spring *ventus* or wind. We were not in Rome anymore, or Italy for that matter, to judge by the local attire: too many people in the city were wearing furs – fur hats, fur shirts – for that to be the case; pants and ponytails were also in fashion. Quite a few residents, including some women, had bows and arrows slung over their shoulders. There were more horses on the streets, somewhat taller than the horses in Rome. Sailors and workers spoke a language that was full of *z* and *sh* sounds and did not sound much like Latin. In the marketplace we saw hints of long-distance trade, like merchants sitting silently next to giant baskets full of amber, silver nuggets, chips of sky-blue lapis lazuli, and dozens of other precious stones. The amber dealers, who were light-skinned and blonde, seemed like they came from the north; those who dealt in silver and lapis had clothing that made me think of a documentary I once saw about the Silk Road in central Asia.

Latinitas noticed me shivering and bought me a snack from a street vendor. The warm, round flatbread she handed me was incredibly tasty, as were the tiny roasted fish. But the wine was… an acquired taste, a mix of vinegar and brine. When she wasn't looking I dumped it out and rinsed the taste out of my mouth with water from a rain barrel.

We sat down and made a picnic on a street corner next to a small statue of a god who was riding a horse. Latinitas drew my attention to the city walls, and to an isolated figure standing on the parapet, gazing off into the distance. A middle-age man with black curls turning grey, he was the only person I had seen so far dressed in a Roman toga.

"*Ille est Ovidius*, that is Ovid**; Publius Ovidius Naso**. We are visiting him today, not in eastern Italy, where he grew up, or Rome, where he was a famous celebrity, but here" – she gestured all around us – "in Tomis. We are on the northwest shore of the Black Sea, *Pontus*, a thousand miles from Rome. This is where Ovid has been exiled and where, in a few years, he will reach the end of his life."

"What was he famous for?"

"For his talent as a poet, one who wrote about two timeless subjects: love and mythology. The *Metamorphoses* is an epic that tells all the famous stories from Greek and Roman mythology. Each story ends with its characters transforming into some other form, which is what 'metamorphosis' means in Greek. He also composed a long elegiac poem called the *Ars Amatoria*, the so-called 'Art of Love'. It's in three parts; the first is a manual for seduction, and the second a lecture on how to keep a relationship alive. Both are written for men; the third part offers similar advice for women. It was because the *Ars* seems to promote adultery that the emperor Augustus sent him into exile here."

He was exiled for writing poetry?

"That was the official reason given for his banishment, the *carmen* or poem he wrote. The real reason was an *error*, a mistake Ovid made: Augustus caught Ovid and his daughter Julia together in bed."

I guessed that explained why he ruined Ovid's life. Does he still write poetry?

"More than ever. Every month he completes another *litterae* in verse about the state of his despair, which he sends to Rome in the hope that Augustus will have a change of heart. Ovid also has friends pleading his case there. But Augustus won't listen to them; nor will the next emperor, Augustus' stepson Tiberius. Tiberius was married to Julia, you see."

"*Ille est Ovidius*," she repeated, then reviewed the *hic* pronoun: "*Hic est pānis*, this is bread, *hī sunt piscēs*, these are fishes, *et… ubi est tuum vīnum*?" I shrugged my shoulders. "Apparently you've turned the wine I bought you into water. *Haec est aqua*.

"Today we are going to study five adjectives and pronouns:
1. *īdem*, which means 'the same'
2. *sē*, which means 'himself, herself, itself, themselves'
3. *ipse*, which means 'the actual' or 'himself, herself, itself, themselves'
4. *ille*, which means 'that' or 'those'
5. and *alter*, which means 'other', applied to two objects."

1. The Adjective *idem*

"The Latin word that means 'same' is a peculiar adjective related to the English word 'identical':"

īdem, eadem, idem the same

"The first part of each form is based on the pronouns *is ea id* that you already learned. Remember these? 'He, she, it' and so on?"

is	ea	id	eī	eae	ea
eum	eam	id	eōs	eās	ea
eius	eius	eius	eōrum	eārum	eōrum
eī	eī	eī	eīs	eīs	eīs
eō	eā	eō	eīs	eīs	eīs

"The syllable *dem* is added to each form. Before *dem*, the *is* becomes *ī*; the form *id* shortens to *idem*; and the *m* in *eum*, *eam*, *eōrum*, and *eārum* becomes an *n*:"

The Adjective *īdem, eadem, idem*, 'the same' (B)

Singular			Plural		
M.	F.	N.	M.	F.	N.
īdem	eadem	idem	eīdem	eaedem	eadem
eundem	eandem	idem	eōsdem	eāsdem	eadem
eiusdem	eiusdem	eiusdem	eōrundem	eārundem	eōrundem
eīdem	eīdem	eīdem	eīsdem	eīsdem	eīsdem
eōdem	eādem	eōdem	eīsdem	eīsdem	eīsdem

"For this pronoun, the 'ending' is **inside** the word. *Vidēsne*?"

Videō.

"When this adjective appears without a noun, it becomes a pronoun, and you must add 'man, woman, thing,' in the usual way."

eadem necessitās	the same necessity
eīdem	to/for the same (man/woman/thing); the same (men)

We were in Rome at the same time, and helped the same (men).
Eōdem tempore Rōmae fuimus, et eōsdem iūvimus.

īdem ordō; eadem bella; eandem fōrmam; in eīsdem litterīs; idem ("what are the two cases?") (1)
Eadem urbs et patria est mihi. (2)

2. The Reflexive Pronoun *sē, suī, sibi, sē*

As I worked on these sentences, Latinitas walked over to a vendor in the marketplace and, after a bit of haggling, paid for a small metal object, which she came back and handed to me. It was a hand-mirror, *speculum*, made of metal – bronze, I think – with a female figure carved on the handle and a mythological scene of two lovers engraved on the back. It was not as bright as a modern glass mirror, but I could see myself clearly in it.

"*Vidēsne tē in speculō?* Do you see yourself in the mirror?"

Yeah.

"Say: *Videō mē*, and translate it."

Videō mē, I see me. That felt a little like baby-talk, so I corrected myself, saying, I see *myself* in the mirror.

"Good. When the Subject of a sentences is doing something to itself, so that the Subject and the Object are the same, then in English you use the pronouns yourself, myself, himself, herself, itself, ourselves, yourselves, themselves. These are called **Reflexive Pronouns**, because the action targets the subject, like you looking at yourself in a mirror. Almost any verb can be used reflexively, but certain actions are more naturally reflexive, like bathing or caring for: I bathe myself, I care for myself, and so on."

"In Latin, unlike English, the reflexive pronouns are the same as the normal pronouns in the 1st person and 2nd person:"

Mē videō.	I see myself.
Vōs servāvistis.	You all saved yourselves.

"But for the 3rd person there is a **special reflexive pronoun**, *sē*. This has the same root as the Latin adjective *suus, a, um*, which means 'his own', 'her own', 'its own', or 'their own', depending on the subject of the sentence. This pronoun has Accusative, Genitive, Dative, and Ablative forms."

Accusative	**sē**	himself (object) (herself, itself, themselves) (c)
Genitive	**suī**	of himself (of herself, of itself, of themselves)
Dative	**sibi**	to/for himself (to/for herself, to/for itself, to/for themselves)
Ablative	**sē**	b.w.i.f. himself (herself, itself, themselves)

"When *sē* is combined with *cum*, it is spelled as one word, *sēcum*, like *tēcum* and *mēcum*."

Deus sē Romam fert.	The god brings himself to Rome.
Amōr suī hominēs facit miseros.	Love of self makes humans miserable.
Partem urbis sibi servant.	They preserve part of the city for themselves.
Lesbia dē sē cōgitābat.	Lesbia was thinking about herself.

Venus sē in urbem fert quae vocātur Carthāgō. (3)
Multa nōbīs ferunt annī incommoda sēcum. (4)
The wave carried itself to land. (5)

3. The Intensive Adjective *ipse, ipsa, ipsum*

"Now English is more ambiguous than Latin because the words 'yourself', 'myself', 'himself', 'herself', 'itself', 'ourselves', 'yourselves', and 'themselves' can be used with a totally different meaning. Consider these sentences:"

I did the job *myself*.
You *yourself* were there.
They told us *themselves*.

"These are *not* reflexive pronouns. Instead, they focus on the pronouns, indicating that I or you or they did something on their own, without any help. You can call them **Intensive Adjectives**."

"The Latin equivalent for the Intensive Adjective is:

ipse, ipsa, ipsum himself, herself, itself, themselves; the actual, the very

"It has a few irregular endings: *e* in the masculine singular and *īus* and *ī* in the genitive and dative singular. But the other endings are US-A-UM endings:"

The Intensive Adjective *ipse ipsa ipsum* (D)

ipse	ipsa	ipsum	ipsī	ipsae	ipsa
ipsum	ipsam	ipsum	ipsōs	ipsās	ipsa
ipsīus	ipsīus	ipsīus	ipsōrum	ipsārum	ipsōrum
ipsī	ipsī	ipsī	ipsīs	ipsīs	ipsīs
ipsō	ipsā	ipsō	ipsīs	ipsīs	ipsīs

ipse dux	the leader himself, the very leader
urbēs ipsae	the cities themselves, the actual cities
bellum ipsum	war itself

"It can be used by itself as Pronoun, in which case it is a substantive and requires another pronoun in English in the correct gender and number:"

ipse	(he) himself
ipsae	(the women) themselves

ratiō ipsa; ipsīus numerī; arbitriō ipsō; ipsa ("Give three translations for the three possible forms.") (6)

"In these sentences, the underlined words you should translate with a form of *ipse*."

Love itself is not able to move the blind ghosts. (7)

The very bodies of the citizens who perished lay on the earth. (8)

Necessitās dat lēgem, nōn ipsa accipit. (9)

"Let's take a break. Add these words to your vocabulary."

A-Verbs

errō, err-āre, errāv-ī	to wander, make a mistake	
mīror, mīr-ārī, mīrātus sum	to admire, wonder at	"A Deponent Verb,

Passive Forms with Active Meanings."

probō, prob-āre, probāv-ī	to approve
spectō, spect-āre, spectāv-ī	to watch

EI-Noun

error, errōr-is	m.	mistake
imāgō, imāgin-is	f.	image

US-A-UM Adjectives

caecus, caec-a, caecum	blind, unseen
medius, medi-a, medium	middle, the middle of

"The adjective *medius* often comes before the noun; when it does, it is translated into English with an added preposition, 'of': *ex mediā urbe*, 'from the middle of the city', not 'from the middle city'."

"TODAY IDENTIFY THE GENDER, CASE, AND NUMBER OF ALL THE ADJECTIVES YOU ENCOUNTER, THEN TRANSLATE."

Mē magnā cum cūrā mīror et probō. (10)
I was admiring the same (things) which you were admiring, Ovidius. (11)
Under the unseen earth the very image of yourself will wander through many rivers. (12)
In the middle (of) the day I was watching the same shadow. (13)

4. The Demonstrative Adjective *ille, illa, illud*

"Let's go over one more contrast: the different pronouns for nearby things and distant things. The adjective *hic, haec, hoc* refers to something close by. The adjective *ille, illa, illud* point to something far away; it means 'that' in the singular, or 'those' in the plural:"

ille, illa, illud	that, those

"It declines like *ipse*, but with the neuter singular endings *-ud*."

The Demonstrative Adjective *ille, illa, illud*, 'that (singular); those (plural)' (E)

Singular			Plural		
m.	f.	n.	m.	f.	n.
ille	illa	illud	illī	illae	illa
illum	illam	illud	illōs	illās	illa

illīus	illīus	illīus	illōrum	illārum	illōrum
illī	illī	illī	illīs	illīs	illīs
illō	illā	illō	illīs	illīs	illīs
that	that	that	those	those	those

"When it does not have a noun it modifies, once again you must add the words 'man', 'woman', or 'thing' in English:"

Demonstrative Adjective	ille mōs	that custom
Demonstrative Pronoun	ille	that (man)

"The words that mean 'the' in the Romance languages, like *el* and *la* and *los* and *las* in Spanish, come from this – although their meaning is not the same."

illud verbum	that word
illa studia	those enthusiasms
illī	to/for that (man/woman/thing); those (men)

illum sanguinem; illō annō; laudēs illae; illīus (three translations); illa (three) (14)
Multī illum iuvenēs, multae cupiēre puellae. (15)
Ille quī mīlitēs ducit in mediō perīculō sē pōnet. (16)
To that (man) there was a soft body but a hard mind. (17)
In those days we were being led by an image of true (things), not facts. (18)

"So we have learned many pronouns and adjectives. Explain to me what each one means, as a review, and then we will go."

5. The Adjective *alter, altera, alterum*

"Now, tell me, what does the adjective *alius, a, um* mean?"

Other, or another; or different.

"*Bene*. Latin has another adjective that means the same thing, but is used only when there is a *pair* of objects: two eyes, two brothers, two consuls, two opposites."

alter, alter-a, alterum	other (of two), another, different

"The ending are just like those for *miser* or *noster*, except that the genitive and dative singular have *īus* and *ī*. The genitive singular of *alter* – *alterīus* – is used as the genitive singular of *alius*."

The Adjective *alter, altera, alterum* (A)
Meaning, as one word: 'the other, another'
Meaning, two in the same sentence: 'one… the other; different…different'

Singular			Plural		
M.	F.	N.	M.	F.	N.
alter	altera	alterum	alterī	alterae	altera
alterum	alteram	alterum	alterōs	alterās	altera
alterīus	alterīus	alterīus	alterōrum	alterārum	alterōrum
alterī	alterī	alterī	alterīs	alterīs	alterīs
alterō	alterā	alterō	alterīs	alterīs	alterīs

One consul gives justice, the other makes a plan.
Alter cōnsul iūra dat, alter cōnsilium capit.

Spectā: altera manus ferrum habet, sīgnum altera. (19)
Do you, who speak those (things), desire the woman of another (man)? (20)
"Remember you do not need a word for 'do'; the main subject and verb are 'you desire'."

After I did that, we crossed the street and took a ladder up to the top of the city wall to look around. The landscape was very flat, and she explained the purpose of the walls: to defend against the horse-riding nomads who visited Tomis when they came to raid instead of trade. These walls gave archers a commanding view of the surrounding terrain; but the walls also provided us with a good view of Ovid in the garden of his house below.

In his garden, the poet was giving a reading for a small audience: there was a male visitor from Rome, two women, and several families with children. When he performed – and like Vergil, he did not merely read, but acted out his poetry, moving about and gesticulating – he did not face the audience; instead, he addressed a statue of Augustus and his wife Livia, as if performing for them.

As we watched he performed a scene from the third book of his *Metamorphoses*, which contains the story of Narcissus, a beautiful boy who was cursed to fall in love with his own reflection. Read it out loud. I have translated some of it for you, but see how much of the Latin in italics you can decipher for yourself:

Hic puer et studiō vēnandī lassus et aestū
prōcubuit *faciemque locī* fontemque secūtus…

"This boy, weary both from the passion of the hunt and the heat,
lay down, pursuing the façade of the place and the pool…"

Dumque sitim sēdāre cupit, sitis altera crēvit,
dumque bibit, vīsae correptus imāgine fōrmae
spem sine corpore amat; corpus putat esse, quod umbra est. (21)

Vocabulary:

sitis, sitis, f.	noun	thirst
sēdō, sēdāre, sēdāvī	verb	to assuage
crescō, crescere, crēvī	verb	to grow
bibō, bibere, bibi	verb	to drink
vīsus, a, um	adjective	seen, visible
correptus, a, um	adjective	captured
pūtō, pūtāre, pūtāvī	verb	to suppose, think

Adstupet ipse sibī vultūque inmōtus eōdem
haeret, ut ē Pariō fōrmātum marmore sīgnum;
spectat humī positus geminum, sua lūmina, sīdus,
et dignōs Bacchō, dignōs et Apolline crīnēs
inpūbēsque genās et eburnea colla decusque
ōris et in niveō mixtum candōre rubōrem,
cūnctaque mīrātur, quibus est mīrābilis ipse.

Vocabulary and translation aids:

adstupeō, adstupēre, adstupuī	verb	to be stunned at
haereō, haerēre, haesī	verb	to hold still
Parius, a, um	adjective	Parian, from Paros, a Greek island famous for marble
fōrmātus, a, um	adjective	shaped
marmor, marmoris, n.	noun	marble
humus, humī, f.	noun	ground; *humī*, locative, on the ground
positus, a, um	adjective	laid
geminus, a, um	adjective	twin, double
mīrābilis, e	adjective	worthy of admiration

Translation of lines four through six:

"…and hair worthy of Bacchus, worthy even of Apollo,
and beardless cheeks and ivory neck and the gloriousness
of his face and a red blush mixed in a snowy whiteness..."

sē cupit inprūdēns et, quī probat, ipse probātur,
dumque petit, petitur, pariterque accendit et ārdet.

Vocabulary aids:

imprūdēns, entis	adjective	unwittingly
pariter	adverb	equally
accendō, accendere, accēnsī	verb	to set on fire
ardeō, ardēre, arsī	verb	to burn

Inrita fallācī quotiēns *dedit* ōscula fontī,
in mediīs quotiēns vīsum captantia collum
bracchia mersit *aquīs* nec *sē dēprēndit in illīs*!

Translation:
"How many times he gave empty kisses to the deceptive pool,
how many times, reaching for the neck he saw, he sank his arms
in the middle of the waters and could not embrace himself in them!"

Quid videat, nescit; sed quod videt, ūritur illō,
atque oculōs īdem, quī dēcipit, incitat error.

Vocabulary aids:

videat, from videō	verb	he sees (3rd singular present subjunctive)
ūrō, ūrere, ussī	verb	to burn
dēcipiō, dēcipere, dēcēpī	verb	to deceive
incitō, incitāre, incitāvī	verb	to incite

Crēdule, quid frūstrā simulācra fugācia captās?
Quod petis, est nusquam; quod amās, āvertere, perdēs!

Translation and vocabulary aids:
"Naïve boy, why do you grasp in vain at fleeing images?

nusquam	adverb	nowhere
āvertor, āvertī	verb	you will turn away (2nd singular future deponent)

Ista repercussae, quam cernis, imāginis umbra est:
nīl habet ista suī; tēcum vēnitque manetque,
tēcum discēdet, sī tū discēdere possīs!

Vocabulary aids:

iste, ista, istum	demonstrative	that
repercussus, a, um	adjective	reflected
cernis, from cernō	verb	you notice
imāgō, imāginis, f.	noun	image
possīs, from possum	verb	you were able

And so the story went, until Narcissus, who found it impossible to tear himself away, was transformed into a flower.

When Ovid was finished, I was surprise to hear a voice that seemed to emanate from the statue of Augustus. It was actually the voice of an enslaved boy hiding behind it who recited the words Ovid wanted to hear from the emperor:

Euge, euge (very good), *Ovidī, quī in Pontō extrēmō vīvis. Tū redīre ad urbem quam amās cupis; bene sciō. Saepe hoc per litterās rogābās, saepe hoc petēbās, saepe quaerēbās viam quae ad nōs dūcere tē potest. Nunc magnam spem tuam dabō tibi; fīnem exsiliī tuī faciam. Postquam iter longum cōnficiēs* (you will finish), *tē in urbem accipiam amīcum meum.*

But all *frustrā*, as the Romans say, all in vain; Augustus would never let Ovid come home again. The poet bowed ostentatiously, the small crowd clapped, and the young children, who were being taught Latin by Ovid, jumped up and down. But there was no follow-up to the act, and the noise from a nearby ironworks, of steel being hammered on anvils, shattered the illusion of reconciliation and return.

Once the show was over we walked back to the harbor. Two of the children we had seen in Ovid's courtyard, a young girl and her brother, were walking ahead of us. They went down to the rocks by the seashore, and as her brother threw stones at seagulls, the girl stared out to sea, practicing the strange declension of its Latin name that the poet had taught her. I mouthed the words as she said them:

mare maria
mare maria
maris marium
marī maribus
marī maribus

42. Maris fluctūs ventō volvuntur; the waves of the sea are rolled by the wind. A view of the Black Sea from Constanta, Romania, the site of ancient Tomis.

43. A Roman mosaic, circa 300 CE, from Veii, Italy, showing an elephant being loaded onto a ship. *Elephantus in navem ab plūribus dūcitur*, the elephant is being led onto the ship by several (men).

Explōrātiō Vīcēsima (XX)
Adventure Twenty

Marcus Manilius, *Astronomica*
Present Active Participles
Ablative Absolutes with Present Active Participles

Ostia, Italia
Mēnsis Augustus
P. Corneliō Dolabellā C. Iuniō Silānō cōnsulibus

Ostia, Italy
The Month of August
P. Cornelius Dolabella and C. Iunius Silanus, consuls (15 CE)

Mud, mud, mud. Everywhere we looked, people were shoveling mud out of their houses, shops, and temples. Its flash flood may have receded, but the Tiber river was still running high and frothy, with large tree trunks torn away from hillsides upstream piled all along its shore. *Quantum lutī!* So much mud! Latinitas gestured as she led me on a path along the river bank. Normally, when the river was calm, teams of mules and oxen would be using this path to tow barges full of goods from the port behind us – Ostia – upstream to the city of Rome, where those goods would be stored in warehouses before being distributed; but today, because of the flood, there was no traffic. Near a bend in the river we sat down by a *stabulum*, a stable full of mules and oxen enjoying an unexpected holiday. Latinitas had me open my book. Before she could start with her lesson I had a question.

Do you know any fortune tellers?

"I do; why do you ask?"

Ego scīre dē vōce līberī cupiō, I want to know about the voice of the child. I want to learn what the words meant. Maybe they were significant. I was thinking an oracle or a fortune teller could interpret them for me.

“Fortune tellers?” she sniffed; “No, they are not very reliable. As for oracles, there are none near the City, if you are thinking of something like the oracle at Delphi. Let me think, though. Could I interest you in an astrologer?”

Do you think one could help?

“Well, they are easy to find. There are quite a few here in Ostia, for example; every so often they get expelled from the city limits of Rome by imperial decree, and when they do they come here. Many are foreigners, from Greece or Asia or Syria, and they tend to reside in Ostia’s immigrant neighborhoods. So it should not be too hard to find one.”

As we talked an ox was slowly chewing hay behind my ear. I then heard another animal noise from the other side of the stable, a more alarming one, what sounded like a lion’s growl. As I craned my neck to peer around the corner, I was surprised to see several wild animals in cages: lions, panthers, tigers, a large cinnamon-colored bear, a flock of ostriches, and an elephant standing morosely on the straw-covered mud, its right foot secured by an iron manacle. Meanwhile, on top of a brick wall some men were doing backflips and gymnastics to pass the time. Is that a circus?, I asked Latinitas.

“Very close. The acrobats and the animal tamers will be performing in the Theater of Marcellus in a few days. *Sed rēs tristis*, it’s a sad thing: most of the animals will be killed in beast hunts.”

Can we visit them?

“Maybe later. I’m going to teach you something very useful now: how to use as verb as an adjective!”

I gave her a blank look, and turned back to the animals. She repeated what she said again, and this time offered me some peanuts she had stolen from my apartment to get my attention. She started with a question.

1. Present Active Participles

“How many verbs do you know?”

Fifty, sixty?

“In twenty minutes you’re going to grow your vocabulary by that many words!”

How are you going to do that?

"Every verb you know can be turned into an adjective by putting a special ending on it. When a verb is turned into an adjective, it is called a **Participle**. The participles I will teach you today have the ending '–ing' in English: watch-ing, eat-ing, throw-ing, catch-ing, and so on. These forms are called **Present Active Participles**. Because they are adjectives, they modify nouns. So you are going to learn the Latin equivalent for 'throwing' in 'the boy throwing the ball', 'catching' in 'the woman catching it', and so on."

"Present Active participles have special EI-Adjective endings. Most EI-adjectives, like *omnis,* have 2 endings in the nominative, *omnis* for masculine and feminine, and *omne* for neuter. But *PRESENT ACTIVE PARTICIPLES HAVE ONLY 1 NOMINATIVE ENDING FOR ALL THREE GENDERS*. These are the endings:"

Endings for the Present Active Participle (A)

Singular		
M.	F.	N.
-ns	-ns	-ns
-ntem	-ntem	-ns
-ntis	-ntis	-ntis
-ntī	-ntī	-ntī
-ntī	-ntī	-ntī
Plural		
-ntēs	-ntēs	-ntia
-ntēs/īs	-ntēs/īs	-ntia
-ntium	-ntium	-ntium
-ntibus	-ntibus	-ntibus
-ntibus	-ntibus	-ntibus

"Now the vowel or vowels before *-ns*, *-ntis* are the same vowel or vowels that appear in the Imperfect form of verbs before *–bā*: *ā*, *ē*, or *iē*. It is long before *-ns*, and short in all other forms."

Present Active Participle, endings with connecting vowels (B)

	Before *-ns*	Before all other endings
A-Verb	-āns	-ant-

E-Verb	-ēns	-ent-
I-Verb	-ēns	-ent-
Long I-Verb	-iēns	-ient-
Mixed I-Verb	-iēns	-ient-

"So the Present Active Participles for the five families of verbs look like this. The first form, *vocāns*, is the nominative singular, while the second is the genitive singular:"

Present Active Participle, Formation and Translation (D)

Verb Family	Present Active Participle	Translation
A-Verb	vocāns, vocantis	calling
E-Verb	movēns, moventis	moving
I-Verb	vertēns, vertentis	turning
Long I-Verb	sciēns, scientis	knowing
Mixed I-Verb	cupiēns, cupientis	desiring

"Now it is time to practice them. First, write the nominative singular and genitive singular forms for these five words:"

giving, remaining, leading, not knowing ("one word"), throwing (1)

"Next, translate these, and state which cases, genders, and numbers each could be. For example, *docentium*, 'teaching', is the genitive plural, and it could be the masculine, feminine, or neuter:"

errāns; moventia; dīcentī; sentientibus; fugientis (2)
tibi videntī; virōs stantīs; elephantus cēdēns (3)
I, seeking; for him, seeking; with a fleeing face (4)
ille dux urbem capere cupiēns; Caesar caput suum vertēns (5)
Mulierem Rōmam sē ferentem puerī vīdēre. (6)

"Here is a sentence that you saw in Terence:"

Ad tē adveniō spem cōnsilium expetēns. (7) "The last word is from *expetō, expetere*, meaning 'to seek out'."

The ox started licking my neck, so we relocated to the other side of the stable, where we could watch the animals and the performers while we continued.

2. Ablative Absolutes, Present Active Participles

"Latin speakers can express the time or context in which something took place by combining two Ablative words. We talked about this when we studied Caesar: *tē dūce*, 'with you as leader', *nōbīs cōnsulibus* 'with us as consuls'. These pairs are called Ablative Absolutes: two ablatives that indicate time, or context."

"An ablative noun or pronoun can also be paired with a Present Active Participle to form an Ablative Absolute. Translate this way: 'with the noun verbing'. Or 'while the noun was verbing'. Note that the Singular form of the Participle will end with *-nte* instead of *-ntī* when it is used in an Ablative Absolute." (E)

Ablative Absolutes with Present Active Participles	
rēgibus manentibus	with the kings remaining, while the kings remain
mē amante	with me in love, while I am in love
Ad mortem, mē iubente, mitteris.	You will be sent to death with me ordering (it).
Senātū rogante, sīc respondistī.	With the Senate asking, you answered thus.

lūce manente; copiīs cēdentibus; lacrimā adhūc cadente (8)
Mē iūvante, vōs hostēs vīcistis. (9)
Deā dūcente Rōmam ille adveniēbat. (10)
Cūnctīs senātōribus convenientibus Augustus etiam populum vocāvit. (11)

"Now copy down these vocabulary words:"

A-Verb

pūtō, pūtāre, pūtāvī	to think, calculate

I-Verbs

mittō, mittere, mīsī	to let go, send
solvō, solvere, solvī	to release, dissolve

We are ourselves dissolved by the greatest pain, which is love. (12)
Omnem timōrem mittēns, sīgnum familiae mīsī meae. (13)

UO-Noun

somnus, somn-ī	m.	sleep

Neuter UO-Noun

otium, oti-ī	n.	leisure

EI-Noun

frōns, front-is	f.	forehead; front
orbis, orb-is	m.	circle

Neuter EI-Noun

aequor, aequor-is	n.	sea; plain
animal, animāl-is	n.	animal
lītus, lītor-is	n.	shore
pondus, ponder-is	n.	weight

U-Noun

fluctus, fluct-ūs	m.	wave

Cūrae somnum cōgitantium miscent; eī pondere dolōris vincuntur. (14)
Aequor illō in lītore spectāns, per fluctūs magnam mīsī vōcem. (15)

US-A-UM Adjective

aliēnus, aliēn-a, aliēnum	alien, another's
avārus, avār-a, avārum	greedy

EI-Adjectives

difficilis, difficil-e	difficult
fortis, fort-e	brave
tālis, tāle	such
tristis, trist-e	depressing
turpis, turp-e	ugly, shameful

Fortune helps the brave (men), even in difficult (things). (16)
Homō sum, hūmānī nihil ā mē aliēnum pūtō. (17)
"Iter triste parō atque turpe"; dēficiente spē omnī, dux tālia et alia dīxit. (18)

"*SOME EI-ADJECTIVES, LIKE PRESENT ACTIVE PARTICIPLES, HAVE ONLY 1 NOMINATIVE ENDING FOR ALL THREE GENDERS*. In their dictionary entries, the first form is the nominative singular, for all three genders, and the second is the genitive singular. Here is *ingēns*, the most common of these adjectives:"

EI-Adjectives, Single Nominative

ingēns, ingent-is huge

Singular		
M.	F.	N.
ingēns	ingēns	ingēns
ingentem	ingentem	ingēns
ingentis	ingentis	ingentis
ingentī	ingentī	ingentī
ingentī	ingentī	ingentī

Plural		
M.	F.	N.
ingentēs	ingentēs	ingentia
ingentēs/īs	ingentēs/īs	ingentia
ingentium	ingentium	ingentium
ingentibus	ingentibus	ingentibus
ingentibus	ingentibus	ingentibus

The greedy (man) will wage a huge war in Italy with huge forces. (19)
"For 'forces', use the correct form of the noun *cōpia*."

"Ah, there is your astrologer," she said, pointing.

The man she indicated, who was standing near the circus performers, looked to be in his fifties. He had a long pointed beard, a beautifully carved wooden staff, a broad-brimmed hat, and a vest over his cloak that was decorated with images of seven gods representing the seven 'planets' the Romans knew: Luna, the Moon, plus Mars, Mercury, Jupiter, Venus, Saturn, and Sol, the Sun.

"That is **Marcus Manilius**. The Roman son of a Syrian immigrant, he is an astrologer and a poet. He makes his living selling astrological forecasts to clients. Today he is out trying to drum up business with free samples – little poems that forecast the personality and careers of people based on the constellations that were rising when they were born. He is currently working on a longer poem, the *Astronomica*, that will serve as a kind of free-sample for clients that outlines his astrological system. You can still read his book today."

The circus performers were listening as he gave them a lecture on astrology. Manilius had what looked like a game board in front of him, covered in mysterious figures that were arranged in concentric circles. There were seven colored stones on it which he

would move around from time to time. At one point I heard him say, *Stellae orbēs per haec duōdecim sīgna faciunt*, 'The stars make circles through these twelve signs.' That clue allowed me to figure out what some of the mysterious figures were:

Ariēs	The Ram
Piscēs	The Fishes
Aquarius	The Water Man
Capricornus	The Goat-Fish
Sagittarius	The Archer
Scorpius	The Scorpion
Libra	The Scales
Virgō	The Virgin
Leō	The Lion
Cancer	The Crab
Geminī	The Twins
Taurus	The Bull

At the end of his speech he asked them, *Quis carmen dēsiderat?* Who wants a poem? When they nodded, Manilius furrowed his brow and, after a short interval of deep thought, recited a poem which he scrawled on a piece of parchment and handed to them. (A collection of these is included at the end of his *Astronomica*.) This one said that circus performers are born when the constellation of Ursa Major, the Great Bear, is in the sky. *See how many Latin words you can recognize in this passage – there is one Present Active Participle, too:* [20]

Ille manū vastōs poterit frēnāre leōnēs
et palpāre lupōs, panthērīs lūdere captīs,
nec fugiet validās cognātī sīderis ursās
inque artēs hominum perversaque mūnera dūcet.
Ille elephanta premet dorsō stimulīsque movēbit
turpiter in tantō cēdentem pondere pūnctīs.
Ille tigrim rabiē solvet pācīque domābit,
quaeque alia īnfestant furiīs animālia terrās
iunget amīcitiā sēcum.

"That man, with his hand, will be able to rein in massive lions,
and to pet wolves, to play with captive panthers,
nor will he flee the strong bears from the constellation related to him;
he will lead them to human skills and perverse gifts.
That man will stand on the elephant's back and move him with his prod,

the elephant, with so much weight, yielding shamefully to its point!
That man will free the tiger from madness and tame him with peace;
and the other animals which infest the lands with their fury
he will join to himself in friendship."

Manilius then packed up his board and left. We followed him to a tavern where a group of fishermen were enjoying their holiday and drinking wine. After repeating his lecture and getting what looked like a juicy fish wrapped in paper as a gift, he recited a poem explaining that fishermen are born when Pisces rises. Match the English translation with the Latin, and try to identify the four Present Active Participles here. (21)

At cum sē patriō prōdūcēns aequore Piscis
in caelumque ferēns aliēnīs fīnibus ībit,
quisquis erit tālī capiēns sub tempore vītam,
lītoribus rīpīsve suōs circumferet annōs,
pendentem et caecō captābit in aequore piscem,
et perlūcentīs cupiēns prēnsāre lapillōs
verticibus mediīs oculōs immittet avārōs.

"But when Piscis, drawing himself from his paternal sea
and carrying himself into the sky, goes in alien territory –
whoever will be grabbing his life at such a time
will carry his years around by the shores and banks,
and will catch a fish hanging in the unseen sea,
and, desiring to grab transparent stones,
will send his greedy eyes in the middle of the waves."

Manilius' next stop was an open space across from the tavern where a crowd was watching some young men throw leather balls around, along with a juggler who was the main focus of attention. The astrologer watched him perform for a while, and then recited these verses. *Translate the last line*: (22)

ille potēns turbā perfundere membra pilārum
per tōtumque vagās corpus dispōnere palmās,
ut teneat tantōs orbēs sibique ipse relūdat
et velut ēdoctōs iubeat volitāre per ipsum.
invigilat cūrīs, somnōs industria vincit,
ōtia per variōs exercet dulcia lūsūs.

"That one is capable of covering his limbs with a crowd of balls

and putting 'hands' at random all across his body
so that he can keep the big circles up and play against himself
and order them to fly, like good students, across his person.
With his passion he is awake at night; determination conquers his sleep;
… ."

The crowd clapped for him and the juggler took a bow.

Then things got a little weird. Manilius turned to a group of well-dressed and handsome teenagers who were standing off to the side of the ball-players, flexing their muscles in the sun, posing and preening, hoping to catch the eye of prospective lovers. They had been born when the Pleiades were rising, Manilius said, and went on to describe them in negative terms. Latinitas was now translating for me, but I could still understand quite a bit:

Illīs cūra suī cultūs frontisque decōrae
semper erīt: tortōs in flūctum pōnere crīnēs
aut vinclīs revocāre comās et vertice dēnsō
fingere et appositīs caput ēmūtāre capillīs;
pūmicibusque cavīs horrentia membra polīre
atque ōdisse virum teretīsque optāre lacertōs.
fēmineae vestēs, nec in ūsum tegmina plantīs
sed speciem, fictīque placent ad mollia gressūs.

"Those will be concerned with their own body-care and a handsome face
always: to put their twisted locks in a wave,
or to pull back their hair with ties and fix it in a dense perm
or to change their heads with framing hair,
to polish their shaggy limbs with porous pumice
and to hate being men, and to prefer their muscles smooth.
Women's clothes please them, foot protection not for use
but for show, and a fake way of walking, near softness."

The young men heard this and starting advancing towards Manilius, but he did not let up:

Nātūrae pudet, atque habitat sub pectore caeca
ambitiō, et morbum virtūtis nōmine iactant.

"Nature embarrasses them, and there dwells in their chests a hidden

ambition, and they display sickness in the name of manliness."

The crowd, which was now expecting a fight, started to form a circle around them. Suddenly two of the teenagers charged at the same time, one from the right and one from the left. Manilius stood there very placidly until the last moment when he raised his staff, knocking one hard on the forehead and swiping the legs of the other out from underneath him, bringing him to the ground, face-first into the mud. When he pointed his staff at the others, they all scampered away. He turned and departed in silence, as the crowd showered him with muted applause.

"Do you want to consult him now?" Latinitas asked me.

I took a look at the victim who was nursing a huge bruise on his forehead, still stumbling around in a daze.

No, leave him be, I said; never mess with an angry astrologer.

44. Tabula astronomica, an astrologer's table, dating to the second century CE, from Grand, France. *Sōl et lūna in mediō inscrīptī sunt, duodecim sīgna circa eōs, deinde decānī Aegyptī sex et trīgintā*, the sun and moon are inscribed in the center, the twelve zodiacal signs outside them, then the thirty-six Egyptian decans. Colored stones representing the planets would be placed on the board when casting horoscopes.

45. Sīgnum aereum puellae legentis, saeculō secundō post Christum, A bronze statuette of a young girl reading, from the second century CE.

Explōrātiō Vīcēsima Prīma (XXI)
Adventure Twenty-One

Titus Livius, *Ab Urbe Condita*
Fourth Principle Part: Perfect Passive Participles
Ablative Absolutes

Padua, Italia
Mēnsis Iūnius
M. Aemiliō Lepidō T. Statiliō Taurō cōnsulibus

Padua, Italy
The month of June
Marcus Aemilius Lepidus and Titus Statilius Taurus, consuls (11 C.E.)

Today when Latinitas and I travelled to the past we were standing on a sloping path in a pine forest. Before us a mountain stream was flowin,g full of cascades and pools; it wound past a castle-like villa that sprawled below us, then was swallowed up in a vast expanse of land which Latinitas said was the floodplain of the river Po – "the Mississippi of northern Italy," in her words. Turning around I could see the foothills of the Alps rising steep into the sky. The sky was bright and warm and filled with the whispers of pine trees and a murmuring work-song sung by three women; they were washing clothes on rocks in the stream, and their voices rose and fell in sync with the motion of their hands. They were light-haired, tanned, freckled, and going grey; at first I thought they were elderly, but then it dawned on me that their wrinkles, like the calluses on their knees and elbows, came from stress and overwork, not just ordinary aging. They had a dozen white togas to wash – surprisingly large garments, each the size of a large living-room rug. One pair of togas had the narrow stripes that signify that the wearer is a Roman *eques*.

"Those equestrian togas belong to the owner of this estate, **Titus Livius**, or Livy, as you call him. Livy is a historian. Large pieces of his massive history of Rome, the *Ab Urbe Condita*, still survive. It tells the story of Rome from the city's foundation down to his own day, a period of nearly 800 years; it is where much of your knowledge of Roman history under the kings and the early Republic comes from. Livy was born south of here

in the city of Padua, but his family has ties to this area; many of the farms that you see off in the distance belong to his tenants."

"We won't be visiting him today; he is an old hypochondriac who doesn't stray very far from the villa now, because he is terrified of catching *Febris*, 'the Fever' – what you call malaria, a disease common in areas with standing water. The two figures you see coming our way are his daughter, Livilla, and his youngest granddaughter, who is also named Livilla, although people call her Lepidilla, 'little charming girl'."

We watched the pair exit the villa by the back gate, escorted by a woman who carried a folded-up umbrella and a basket for them. The two Livillas were watching birds in the trees, whistling and offering them crumbs. Latinitas had us rest under the shade of an old pine and start the day's lesson.

1. Fourth Principle Part: Perfect Passive Participles

"The other day we talked about Present Active Participles: adjectives made from verbs that end in *-ns, -ntis* in Latin, and '–ing' in English. Today you will learn about another common type of Participle called Perfect Passive Participles. Let me give you a quick preview of how they work. If you have, for example, the verb *rogō, rogāre*, 'to ask', the Perfect Passive Participle is *rogātus, rogāta, rogātum*. This adjective, with US-A-UM endings, can be translated 'asked'."

Verb: *rogō, rogāre*, 'to ask' Perfect Passive Participle: *rogātus, a, um*, 'asked'

"This can be done with almost any verb. There is much more to the story than that, but that is the gist of what we are going to learn today."

"First, let's go over the forms of the **Perfect Passive Participle**. Most Latin verbs have a **Fourth Principle Part** in addition to the three principle parts you already know. This fourth principle part represents the Perfect Passive Participle in the Masculine Nominative Singular. These forms are easy to recognize because they usually end in *-tus* or *-sus*. To translate them into English, you use the equivalent English passive participle of the verb, which usually ends in -ed, or -t, or -n; some examples of this are 'noticed', 'thought', or 'seen'. So the English translation of *amātus* is 'loved', or 'beloved' – someone or something that is loved."

"Deponent verbs like *precor, precārī* have their Perfect Passive Participle as their third instead of their fourth principle part. Because they are deponent, they are translated actively; so, *precātus* is 'praying'."

"Now let's go over the Perfect Passive Participles for all the verbs you know. Add these to your entries in your Vocabulary:"

Forms of the Fourth Principle Part/Perfect Passive Participle (masculine singular) [A]

Add *-tus* to the infinitive without *-re*
"Most A-Verbs follow this pattern, as do a few Long I-Verbs.

amō, amāre, amāvī,	amā-tus	loved
audiō, audīre, audīvī	audī-tus	heard
certō, certāre, certāvī	certā-tus	competed
cōgitō, cōgitāre, cōgitāvī	cōgitā-tus	thought
dō, dare, dedī	dā-tus	given
errō, errāre, errāvī	errā-tus	mistaken
mīror, mīrārī	mīrā-tus	admiring (deponent)
mūtō, mūtāre, mūtāvī	mūtā-tus	changed
parō, parāre, parāvī	parā-tus	prepared
precor, precārī	precā-tus	praying (deponent)
pūtō, pūtāre, pūtāvī	pūtā-tus	thought
rogō, rogāre, rogāvī	rogā-tus	asked
sciō, scīre, scīvī	scī-tus	known
servō, servāre, servāvī	servā-tus	preserved
spectō, spectāre, spectāvī	spectā-tus	watched
spērō, spērāre, spērāvī	spērā-tus	hoped
vocō, vocāre, vocāvī	vocā-tus	called
eō, īre, iī or īvī	ī-tus	[used in compounds]

"For E-Verbs and Mixed I-Verbs, either there is no vowel before *-tus* or the vowel *-i-* is added before it:"

agō, agere, ēgī	ac-tus	done, driven
capiō, capere, cēpī	cap-tus	taken
coepī, coepisse	coep-tus	begun
cōgō, cōgere, coēgī	coac-tus	forced
condō, condere, condidī	condi-tus	founded, stored
dēbeō, debēre, dēbuī	dēbi-tus	needed, owed
dīcō, dīcere, dīxī	dic-tus	said, called
doceō, docēre, docuī	doc-tus	taught, learned
dūcō, dūcere, dūxī	duc-tus	led

exerceō, exercēre, exercuī	exerci-tus	exercised
faciō, facere, fēcī	fac-tus	made
habeō, habēre, habuī	habi-tus	held
iaciō, iacere, iēcī	iac-tus	thrown
inveniō, invenīre, invēnī	inven-tus	found, discovered
misceō, miscēre, miscuī	mix-tus	mixed
perdō, perdere, perdidī	perdi-tus	ruined, lost
petō, petere, petiī	petī-tus	sought, aimed for
quaerō, quaerere, quaesiī	quaesī-tus	searched for
relinquō, relinquere, relīquī	relic-tus	left behind
sequor, sequī	secū-tus	following (deponent)
solvō, solvere, solvī	solū-tus	released, dissolved
teneō, tenēre, tenuī	ten-tus	held
vincō, vincere, vīcī	vic-tus	conquered

"Any verb with *s* in the third Principle Part keeps that *s* in the Fourth Principle Part:"

cēdō, cēdere, cessī	ces-sus	yielded
gerō, gerere, gessī	ges-tus	worn, carried out
iubeō, iubēre, iussī	ius-sus	ordered
mittō, mittere, mīsī	mis-sus	sent, let go
pōnō, pōnere, posuī	posi-tus	placed, put aside
premō, premere, pressī	pres-sus	pressed
sentiō, sentīre, sēnsī	sēn-sus	sensed

"For these six verbs, the syllable before *-tus* or *-sus* is irregular:"

ferō, ferre, tulī	lā-tus	carried, borne
iūvō, iūvāre, iūvī	iū-tus	helped
moveō, movēre, mōvī	mō-tus	moved
vertō, vertere, vertī	ver-sus	turned
videō, vidēre, vīdī	vī-sus	seen
vivō, vivere, vīxī	vic-tus	lived

"Verbs like *cadō, cupiō, fugiō, iaceō, maneō, ōdī, parcō, possum, valeō* have no passive forms, and so no translations, but their participle is used for other forms we will learn later. Most consist of the present stem plus *-sus* or *-tus*."'

cadō, cadere, cecidī	cāsus
cupiō, cupere, cupīvī	cupitus

fugiō, fugere, fūgī	fugitus
iaceō, iacēre, iēcī	iactus
maneō, manēre, mānsī	mānsus
parcō, parcere, pepercī	parsus
valeō, valēre, valuī	valitus

“So what can you do with these words?, you may ask.”

What can you do?

“Every Perfect Passive Participle is an adjective and can be used just like other adjectives. It can modify a noun if it has the same gender, case, and number as that noun. The endings are regular: US-A-UM. In English it will be helpful to put the adjective *after* the noun.”

Examples of Perfect Passive Participle-Noun pairs [(B)]

Masculine Singular noun and participle

Nom.	puer relictus	the boy left behind (subject/predicate)
Acc.	puerum relictum	the boy left behind (object)
Gen.	puerī relictī	of the boy left behind
Dat.	puerō relictō	to/for the boy left behind
Abl.	puerō relictō	b.w.i.f. the boy left behind

Feminine Singular

mulier amāta	the woman loved (subject/predicate)
mulierem amātam	the woman loved (object)
mulieris amātae	of the woman loved
mulierī amātae	to/for the woman loved
muliere amātā	b.w.i.f. the woman loved

Neuter Singular

imperium acceptum	the command received (subject/predicate)
imperium acceptum	the command received (object)
imperiī acceptī	of the command received
imperiō acceptō	to/for the command received
imperiō acceptō	b.w.i.f. the command received

Masculine Plural

hostēs vīsī	the enemies seen (subject/predicate)
hostēs/īs vīsōs	the enemies seen (object)
hostium vīsōrum	of the enemies seen
hostibus vīsīs	to/for the enemies seen
hostibus vīsīs	b.w.i.f. the enemies seen

Feminine Plural	Neuter Plural
rēs gestae	things accomplished (subject/predicate)
rēs gestās	things accomplished (object)
rērum gestārum	of the things accomplished
rēbus gestīs	to/for the things accomplished
rēbus gestīs	b.w.i.f. the things accomplished

Neuter Plural	
bella coepta	wars started (subject/predicate)
bella coepta	wars started (object)
bellōrum coeptōrum	of wars started
bellīs coeptīs	to/for wars started
bellīs coeptīs	b.w.i.f. wars started

"Now let's practice. Notice some pairs are singular and some are plural. When translating into Latin, always do the noun first, then form the Participle second, with its ending matching the gender case and number of the noun."

"Give these pairs in the nominative:"
the girl ordered; the rivers seen; labor datus; mīlitēs relictī (1)
"Give the accusative:"
the soldiers left behind; the effort given; puellam iussam; flūmina vīsa (2)
"Give the genitive:"
of lost liberty; of the letters sent; aquārum mixtārum; sīgnī lātī (3)
"The dative:"
to the prepared republic; to the places discovered; cōnsiliō spērātō; virīs mīrātīs (4)
"And here give the ablative:"
b.w.i.f. the journey made; b.w.i.f. learned hands; urbe conditā; cum litterīs scriptīs (5)

"These participles can also be Substantive Adjectives. As with other substantive adjectives, look at its gender to decide whether to add 'man', 'woman', or 'thing', or, if it is plural, 'men', 'women', or 'things'. Often they can be treated as nouns."

amātus or amāta	the beloved (male or female)
captus or capta	the captive (male or female)

"These neuter substantives are rather common nouns:"

Examples of Common Substantive Perfect Passive Participles (C)	
actum	the (thing) done, i.e. an act
coeptum	beginning, start
dictum	saying
errātum	mistake
factum	deed
inventum	invention, discovery
iussum	order

He knows the deeds and sayings of his beloved (masc.), he listens to his orders.(6)
A beauty sought by art is able to move even the beloved (fem.). (7)
Remōtus ex urbe et omnibus cūrīs solūtus, vītam rure agō. (8)

2. Ablative Absolutes

"IF THE PARTICIPLE-NOUN PAIR IS ABLATIVE, AND HAS NO PREPOSITION, YOU SHOULD ALWAYS USE 'WITH' AS THE INITIAL ENGLISH TRANSLATION:"

mīlite missō	with the soldier sent
urbe captā	with the city captured
virīs vīsīs	with the men seen
hīs dictīs	with these (things) said

"This construction – a Participle-Noun pair where both are ablative – is another kind of **Ablative Absolute**. These are very common in Latin, because they describe the time or the circumstances under which something happened. You can also create an expanded translation by using 'when' instead of 'with', and adding 'was' or were' to it, like so:"

mīlite missō	*when* the soldier *was* sent
urbe captā	*when* the city *was* captured
virīs vīsīs	*when* the men *were* seen
hīs dictīs	*when* these (things) *were* said

Hostibus vī victīs, Ītaliam tōtam Rōmānī tenuēre.(9)

Fōrmā amātae vīsā, Catullus amāre oculōs, ōs, manūs incēpit. (10)
Dux, rēbus bene gestīs, redīre Rōmam potuit. (11)

"Now add these words to your vocabulary and try out the sentences:"

A-Verb

peccō, peccāre, peccāvī, peccātus	to sin
līberō, līberāre, līberāvī, līberātus	to free

E-Verb

taceō, tacēre, tacuī	to be silent

I-Verb

āmittō, āmittere, āmīsī, āmissus	to lose
opprimō, opprimere, oppressī, oppressus	to push against; to oppress

They hate the mistake and the sins. (12) "'Sins' is the neuter plural perfect passive participle of *peccō*."
I will not be silent about this: I have freed a republic oppressed by its enemies. (13)

It is miserable to die like an animal; with those (things) said, the day will come when you will die. (14)

Irregular Verb

inquam; inquis; inquit	I say; you say; he/she/it says

UO-Nouns

exemplum, exempl-ī	n.	example
supplicium, supplici-ī	n.	punishment; supplication
vestigium, vestigi-ī	n.	trace, footprint

Āmissā omnī spē, nullīs auxiliīs vīsīs, captī maxima tulērunt supplicia. (15)
Multa vestigia inveniuntur pressa in terrā. (16)
I will live by the example of the well-praised Cicero. (17)

EI-Nouns

testis, test-is	m./f.	witness
vestis, vest-is	f.	clothing

Word Family

pudor, pudōris	m.	shame
pudīcitia, pudīcitiae	f.	female modesty
pudīcus, a, um		modest
impudīcus, a, um		immodest

Neuter EI-Noun

cor, cord-is	n.	heart
vulnus, vulner-is	n.	wound "An alternative spelling is *volnus, volner-is*."

Ad vulnera pectoribus nūdīs expositī bellum gerunt. [18] "*nūdus, a, um* means 'nude, bare'."

Conjunction

cēterum	however
etsī	even if

Adverb

satis	enough "*Satin* is short for *satisne* at the start of a question."
tantum	only, just

Enough of war! Even if it is hard, just love the other human! [19]

We sat still and listened to Livilla and Lepidilla as they walked just below us by the banks of the stream where the women were washing the laundry. Latinitias again whispered the translation in my ear.

"Mama," Lepidilla said, "with the tutor I am reading grandpa's history book. I can read much better than Lepidus, you know."

"Did you know that I was the one who copied out that book by hand?"

"I know that, mama. I have a question. Do you think that a wolf really raised Romulus and Remus?"

"That is the ancient story; grandpa wrote it down, although I don't know if he believed it. The twins grew up wild and fierce like wolves. But they were also tame enough to do

good things, like found the city of Rome, because really they were humans, from royal Latin blood."

"I don't think a wolf raised the boys, mama; boys need bread and cheese to eat, wolves don't make cheese. I think they were raised by a person, their mother, and she gave them a mama-wolf to be their pet."

"That may be."

"Mama?"

"What is it?"

"What happened to Lucretia?"

There was an awkward silence while Livilla meditated her answer.

"Romulus was the first king of Rome, and then there were six more."

"I know, mama, the tutor made me learn their names."

"The last king was the tyrant Tarquinius Superbus, an Etruscan. He had a bad son called Sextus Tarquinius. Sextus felt a burning *amor* for Lucretia, even though she was married and had a husband, the Roman Collatinus. And you know what grandpa wrote about Sextus: *Strictō gladiō ad dormientem Lucrētiam venit sinistrāque manū mulieris pectore oppressō,* "with sword drawn he comes to the sleeping Lucretia and, when the chest of the woman was pushed down by his left hand, *'Tacē, Lucrētia" inquit; "Sextus Tarquinius sum; ferrum in manū est'.* Then he said *'Moriere, sī ēmīseris vōcem'*, 'You will die, if you let out a voice'."

"I know. I mean, after that, what happened?"

Livilla paused for a moment, then replied.

"He pushed her down, and he made her body dirty with his body. He took away her *pudīcitia*, her *virginitās*, which made her very ashamed. Then, when Collatinus returned with his friend Brutus, well, what does the story say?"

My reader, it is a disturbing story. What Livy's text says is this. How much of it do you understand?

'Lucrētiam sedentem maestam in cubiculō inveniunt. Adventū suōrum lacrimae obortae, quaerentīque virō 'Satin salvē?' 'Minimē' inquit; 'quid enim salvī est mulierī āmissā pudīcitiā? Vestīgia virī aliēnī, Collātīnē, in lectō sunt tuō; cēterum corpus est tantum violātum, animus īnsōns; mors testis erit… Ego mē etsī peccātō absolvō, suppliciō nōn līberō; nec ūlla deinde impudīca Lucrētiae exemplō vīvet.' Cultrum, quem sub veste abditum habēbat, eum in corde dēfīgit, prōlāpsaque in volnus moribunda cecidit.'"

"They find Lucretia sitting sadly in the bedroom. At the arrival of her (men), her tears arose, and to her husband asking, 'Are you well enough?', she said, 'Not at all; for what is well for a woman with her modesty lost? The traces of another man are on your bed, Collatinus; however only my body has been violated, my mind is innocent; death will be the witness…. Even if I absolve myself of sin, I do not free myself from punishment; nor henceforth will any immodest woman live by the example of Lucretia'. A knife, which she had hidden under her garment, she fixed it in her heart, and, collapsing onto her wound, she fell dead."

"After that," Livilla went on, "Collatinus and his friend Brutus vowed to get revenge on Sextus and his father king Superbus. They kept Superbus, who was away, from returning to Rome, and they drove Sextus out of the city. They convinced the Romans to choose two men – themselves – to be their leaders: they were the first consuls, Collatinus and Brutus. And that is why Rome does not have kings; it why we have freedom."

"I know, but mama, she had a *cultrum*. Why didn't Lucretia fix her knife in that man's heart?"

"I don't know why. Perhaps Sextus, with his sword, was stronger."

"Mama, I would never kill myself because of another man. I would kill Tarquinius, and I would be an example to Roman women" As she spoke, she thrust an imaginary knife into a damp toga which Livilla was picking up; the momentum of the blow carried her forward and she fell awkwardly into the bright wool fabric of the garment. Livilla picked her up by the wrists and ordered the maid to pack so they could go back.

"I hope you will be a good example, Lepidilla," her mother answered, holding back a tear as she held her daughter to herself. "I will make a sacrifice to Diana today; if the goddess is willing, some day she will make you strong enough to be an example for women to come."

46. Haec est Herculāneī pictūra quae quattuor mulierēs refert, duās mātrēs, ut vidētur, atque fīliās duās comā pulchrē ornātā. This is a painting from Herculaneum which represents four women: two mothers, so it seems, and two daughters with their hair beautifully arranged.

47. The obelisk of Montecitorio, *monumentum Aegyptum Rōmam ab Augustō prīncipe portātum*, an Egyptian monument transported to Rome by Augustus the *princeps*. It was used as the pointer for a giant *hōrologium* or sundial.

Explōrātiō Vīcēsima Secunda (XXII)
Adventure Twenty-Two

Augustus, *Rēs Gestae*
Pluperfect Active Verbs
Perfect Passive Verbs

Campus Martius, Rōma
Mēnsis Augustus
Cn. Domitiō Ahēnobarbō L. Arruntiō Camillō Scrībōniānō cōnsulibus

Campus Martius, Rome
The month of August
Cn. Domitius Ahenobarbus and L. Arruntius Camillus Scribonianus, consuls (32 C.E.)

"Today is my *diēs nātālis*, my birthday," Latinitas announced as she marched into my apartment.

Happy birthday!, I replied.

"*Fēlīx nātālis mihi*, yes, happy birthday to me. I am, if I remember right, 2,417 years old today. I thought we should go to the City today because the Romans are celebrating the festival of Volcanalia, which is always fun; there will be many bonfires blazing in honor of my cousin Vulcan, the god of fire. We'll go to the Campus Martius," she added as she prepared the magic drink. "Think how much it has changed from the time of our first visit, when Plautus was staging his plays on a muddy field."

When we arrived I was just as surprised as she predicted. I spotted the Theater of Pompey just south of us, and used it to get my bearings. Much of the open ground that used to lie north of the theater was now occupied by buildings. There was a giant bathhouse right next to us, the *Thermae Agrippae*, the Hot Baths of Agrippa. We walked north from there across a broad plaza covered in lawn and cobblestones and a swarm of statues. We were heading in the direction of a huge stone pillar with a metal ball on the top that, once we got closer, appeared to be covered in Egyptian hieroglyphs. There was an inscription at the bottom that Latinitas wanted to show me – but I was too distracted

by the residents of the city, who were in a boisterous mood, to pay attention. We would come back to it later.

Pleasure boats full of partiers were anchored in the middle of the Tiber; in the park, a dozen colorfully dressed trumpeters were blowing long horns in alternating sequence. There were worshippers of the goddesses Isis and Cybele dancing and drumming, dressed in their bright orange robes. I saw a pair of swordsmen fighting – whether it was a duel or an entertainment, I couldn't say – and a wild-looking clown whose face was painted red driving a chariot pulled by baby goats. And everywhere we looked there were bonfires, large and small, burning for Vulcan; several fire-eaters were also performing, busking for coins. A brief summer storm had passed through just before we arrived, dropping enough rain to wet the pavement but not to extinguish any of the blazes. Steam rising from the ground mingled with the smoke of the fires to create a wild effect like a smoke machine; everything was blanketed in haze.

To our right, from the third-storey of an apartment building, a woman was singing from her window. She had a beautiful, operatic voice, and a crowd of young men were gathered below to watch; some were singing along with her, while a few were asking their friends whether she was advertising sexual services; Latinitas smacked one of them in the back of the head, then led me away.

Further up the street we encountered a storefront covered by a bright red curtain. Painted over it in red-and-white letters were the words SCHOLA HYGINII GRAMMATICI, 'The School of Hyginus the Grammarian'. The space was unoccupied today, so we went in where we could study without being distracted by the noise.

I sat down on one of benches and massaged my right ankle, which I had twisted on a cobblestone. Latinitas stood behind the lectern and asked me questions.

1. Pluperfect Active Verbs

"What is the difference between saying, 'I visited Rome' and 'I *had* visited Rome' in English?"

I'm not sure, I answered honestly.

"If you say 'I visited Rome', you're telling me a simple story about a visit you made in the past. Whereas, if you say, 'I *had* visited Rome', you're giving me the *backstory* for another story; for example, 'I had visited Rome' – that's the backstory, visit number one,

– 'but I never saw as many fires as I did this time' – that's the main story, past visit number two."

"*THIS USE OF THE VERB, TO REFER TO THE BACKSTORY FOR A PAST STORY, IS CALLED THE PLUPERFECT TENSE*. That is what we are going to study today. Sit up now. Put this on your ankle." She threw me a damp compress that smelled like roses, and when I applied to my ankle, it suddenly felt much better.

She went on, clearly enjoying her position behind the lectern.

"In English the Pluperfect tense is indicated by adding 'had' to the past tense form of the verb. In Latin, to form the verb, you start with the Perfect Stem, and add the Imperfect forms of *sum*: *-eram*, *-erās*, *-erat*, and so on, as endings. Remember that the Perfect Stem comes from the third principle part, stems like:"

amāv-	loved
habu-	had
dūx-	led
fēc-	made
audīv-	heard
fu-	been
potu-	been able
īv-	went

"The endings for the Pluperfect are:"

Pluperfect Active Endings (A)

	Singular	Plural
1st Person	-eram	-erāmus
2nd Person	-erās	-erātis
3rd Person	-erat	-erant

"And this is what they look like when combined with a stem and translated:"

Pluperfect Active Forms and Translation (B)

amāv-eram	amāv-erāmus	I had loved	we had loved
amāv-erās	amāv-erātis	you had loved	you all had loved
amāv-erat	amāv-erant	he she it had loved	they had loved

"The Pluperfect is easy to work with because the Latin verb always contains ***era*** and the English translation always includes **'had'.** No other Latin verbs have *era* in their ending except for *eram* itself."

habu<u>era</u>m I had had
dūx<u>era</u>m I had led
fēc<u>era</u>m I had made
audīv<u>era</u>m I had heard
fu<u>era</u>m I had been
potu<u>era</u>m I had been able
īv<u>era</u>m I had gone

"Now try these examples:"

steteram; dīxerās; they had made; we had released [1]
posuerātis; tulerat; we had taken; I had seen [2]
Illa amātō cum virō vīxerat. [3]
Omnia spectantēs, perīculum magnum sēnserāmus. Ego ipse patriam perdideram cui vītam dederam. [4]

2. Perfect Passive Verbs

"Let's study one more thing before we start vocabulary. Tell me: if you say 'Rome was visited' or 'Rome has been visited', are those two sentences Active or Passive?"

I think passive.

"Passive, yes. And are they present or past?"

Past?

"That's right too. Both are past. The first is simple past, and the second one says that the visit is complete, or over: 'Rome has been visited!' you would say at the end of a trip. Those are the Perfect Passive forms of the verb in English."

"So now let me tell you the **Perfect Passive** forms of the verb in Latin. To create these, you first find the form of *sum* for your person and number:"

sum sumus
es estis

est sunt

"Next, you combine the relevant form with the Perfect Passive Participle – not as an ending, but as a separate word."

Perfect Passive forms and translations of *amō, amāre* (C)

Singular	Plural
amātus/a/um sum	amatī/ae/a sumus
amātus/a/um es	amātī/ae/a estis
amātus/a/um est	amātī/ae/a sunt

"Notice the *–ī/ae/a* plural endings for plural verbs!"

I was loved, I have been loved	we were loved, we have been loved
you were loved, you have been loved	you all were loved, you all have been loved
he/she/it was loved, has been loved	they were loved, they have been loved

"*YOU HAVE TO IDENTIFY THE GENDER OF THE SUBJECT WHEN USING THESE VERBS, BECAUSE THE ENDING ON THE PERFECT PASSIVE PARTICIPLE MUST MATCH THE GENDER AND THE NUMBER OF THE SUBJECT*. Even if the subject is *ego* or 'I', you must indicate the gender correctly. The Perfect Passive Participle must also be in the nominative:"

"All verbs with fourth Principle Parts form the Perfect Passive this way, regardless of their verb family:"

mōtus/a/um sum	I was moved, I have been moved
ductus/a/um sum	I was led, I have been led
audītus/a/um sum	I was heard, I have been heard
captus/a/um sum	I was taken, I have been taken

vocātus sum; habitae estis; you (fem.) have been sought; we (masc.) were pressed (5)
audita sunt; versa es; they (masc.) were led; I (fem.) have been seen (6)
Her mind has been changed by the words which were heard. (7)
We (masc.) seemed to him to hate the men who were ruined. (8)

"When a verb is Deponent, its passive forms are translated actively, like so:"

mīrātus sum	I admired, I have admired
secūtus sum	I followed, I have followed

He has followed; they (fem.) admired; precātī estis; secūtum est [9]
With the city captured, those soldiers admired the leader whom they followed. [10]

I found this all a little confusing, and I kept getting Perfect and Pluperfect and Passive mixed up. Latinitas taught me to think of Perfect as meaning 'past tense', and Pluperfect as meaning 'more past tense'.

Then we went over a list of the forms for *amō* in each tense and voice, in the first person singular, which is called a **Synopsis**. This helped me a lot more:

Synopsis of *amō, amāre, amāvī, amātus* [D]

	Active	Passive
Pres.	amō	amor
Imperfect	amābam	amābar
Future	amābō	amābor
Perfect	amāvī	amātus/a/um sum
Pluperfect	amāveram	
	I love	I am loved
	I was loving	I was being loved
	I will love	I will be loved
	I loved/have loved	I was loved/have been loved
	I had loved	

"Tomorrow," she concluded, "we will go over the Pluperfect Passive, which is missing from this list. But let's – no, we can do vocabulary later. Let's go out and join the crowd now."

We spent the rest of the afternoon outside, walking around and enjoying the holiday spectacle. Porters were carrying wood up from boats on the Tiber to make a giant nighttime bonfire. Lit shortly after sundown, it took a long time to catch because the wood was damp, but once it got going it threw off waves of light that filled the whole park. A group of celebrants marched in a procession carrying a straw effigy of what looked to me like a Roman soldier. The straw figure, Latinitas told me, represented the much-hated praetorian prefect Aelius Sejanus, who as mayor of the city had recently terrorized the Romans while his boss, the emperor Tiberius, was living in semi-retirement in the south of Italy. Sejanus had been murdered, but Sejanus-hatred lived

on. A great shout rose from the crowds as his effigy was thrown into the pyre, where it was quickly engulfed in flames and turned to ash.

For dinner we bought some bean soup from a vendor, and a piece of fruit, a quince or *cotoneum*; it looked and smelled like a pear, but was much harder, and I had trouble finishing it. When we were done we sat near the river and Latinitas had me copy out the following vocabulary:

A-Verb

appellō, appellāre, appellāvī, appellātus	to call, name

I-Verb

gerō, gerere, gessī, gestus	to carry out, wear, manage
scrībō, scrībere, scrīpsī, scrīptus	to write
sūmō, sūmere, sumpsī, sumptus	to take up, assume
trādō, trādere, trādidī, trāditus	to hand over, hand down

Write a synopsis of *scrībō* in the 3rd person plural. (11)

UO-Nouns

dominus, dominī	m.	master, owner
servus, servī	m.	slave

EI-Noun

potestās, potestātis	f.	power
prīnceps, prīncipis	m.	leader, chief

U-Nouns

currus, curr-ūs	m.	chariot

US-A-UM Adjective

nātus, nāta, nātum	born
nātus/a ___ annōs	age ___ years
neuter, neutra, neutrum	neither

"This is an adjective just like *nūllus*, *ūllus*, *alius*, and *alter*, that has IUS-I endings."

neuter	neutra	neutrum
neutrum	neutram	neutrum
neutrīus	neutrīus	neutrīus
neutrī	neutrī	neutrī

neutrō	neutrā	neutrō

uter, utra, utrum	which (of two) "This is declined just like *neuter*, without the initial *ne-*."
uterque, utraque, utrumque	each, either "This is spelled *uter* plus *-que*."

Adverbs

ferē	almost, about
saepe	often
usque	all the way, still

Numbers

vīgintī	twenty
trīgintā	thirty
quadrāgintā	forty
quīnquāgintā	fifty
mille; pl. **mīlia**	a thousand; pl. thousands

When darkness fell, we set out once again. Latinitas grabbed a torch and led me back to the square pillar with the Egyptian hieroglyphs. The torch cast enough light to make the Latin inscription easily legible:

IMP. CAESAR DIVI F.
AVGVSTVS

"The abbreviation IMP. here stands for *Imperātor*, which means 'victorious general'. But it is also an official title, 'emperor'. Augustus was the son, *fīlius* or F., of Julius Caesar, who was recognized as a divinity, a *dīvus*, after his death; DIVI is genitive singular."

PONTIFEX MAXIMVS

"The Pontifex Maximus is the 'Greatest Priest' or 'High Priest' of Rome; that is another of Augustus' titles."

IMP. XII COS. XI TRIB. POT. XIV

"This means Augustus was Imperator XII times, Consul XI times, and received the *Potestās* of a Tribune, or Defender of the People, XIV times."

AEGVPTO IN POTESTATEM

POPVLI ROMANI REDACTA

"This is an Ablative Absolute: *Aegyptō* (feminine) *in potestātem Populī Rōmānī redactā*; *redactā*, from *redagō*, means 'reduced' or 'subjugated'. This column is an obelisk that was dedicated by the Egyptian Pharaoh Psammetichus II six centuries ago; Augustus looted it from Egypt while Gallus was leading his army there and set it up here as a trophy."

SOLI DONVM DEDIT

"The noun *sōl, sōlis*, means Sun, and *dōnum, dōnī* is a 'gift'. So now you translate the whole inscription for me."

Which I did, more or less accurately.

"You can't see it now, but this obelisk forms the pointer for a giant sundial – there are bronze markers on the pavement. That's why Augustus said it was dedicated to the sun."

Next we walked further north to visit a large, cake-shaped building I had seen earlier. This was the Mausoleum of Augustus, the place where Augustus and members of the imperial family were buried. Set up on either side of its entrance were two bronze pillars, engraved with the words of Augustus' *Rēs Gestae*. This text was a kind of royal autobiography, listing the achievements in his life of which he was most proud. Latinitas pointed out some of the sentences and asked me to write them down. The writing was very clear and easy to transcribe. She clarified a few words for me, which I marked with underlining below. I could translate these sentences! The first one was quite hard, but the others were less so. I will give you the same help she gave me. Most of today's new vocabulary words were in this text.

Rērum gestārum dīvī Augustī, quibus orbem terrārum imperiō populī Rōmānī subiēcit, et impēnsārum quās in rem pūblicam populumque Rōmānum fēcit, incīsārum in duābus ahēneīs pīlīs, quae Rōmae positae <u>sunt</u>, exemplar subiectum <u>est</u>. (12)

"The Mixed I-Verb *subiciō* means 'to subjugate' the first time it is used here, and 'to place below' the second time it appears. The noun *imperiō* is dative, meaning 'to the power'. The A-Noun *impēnsa* means 'expense'. The phrase *incīsārum in duābus ahēneīs pīlīs* means 'inscribed on two bronze pillars', and the neuter EI-noun *exemplar* means 'copy'. The noun *exemplar* goes with the genitive at the beginning: 'a copy of the Achievements…'."

Annōs ūndēvīgintī nātus exercitum prīvātō cōnsiliō et prīvātā impēnsā comparāvī, per quem rem pūblicam ā dominātiōne factiōnis oppressam in lībertātem vindicāvī. (13)

"The A-Verb *comparō* means 'to prepare for oneself', and the A-Verb *vindicō* means 'to liberate', but you might translate it as 'to lead' here. You can figure out the other words by thinking of English words they resemble."

Quī parentem meum trucīdāvērunt, eōs in exilium expulī, iūdiciīs lēgitimīs ultus eōrum facinus. (14)

"The A-Verb *trucīdō* means 'to butcher', and the verb *expulī* means 'I drove'. The phrase *ultus eōrum facinus* means 'avenging their misdeed'. The nouns *exilium* and *lēgitimīs* can be translated with the English words they resemble. Augustus is referring to Brutus and Cassius, who assassinated Julius Caesar, Augustus' adopted father."

Bella terrā et marī cīvīlia externaque tōtō in orbe terrārum saepe gessī, victorque omnibus veniam petentibus cīvibus pepercī. (15)

"*Externus, a, um* means 'external', or foreign. The noun *venia, veniae*, f., means 'pardon'. What is the Present Active Participle here?"

In triumphīs meīs ductī sunt ante currum meum rēgēs aut rēgum līberī novem. (16)

Cōnsul fueram terdeciēns, cum scrībēbam haec. (17)

"The adverb *terdeciēns* means 'thirteen times'."

Prīnceps Senātūs fuī usque ad eum diem quō scrīpseram haec, per annōs quadrāgintā. (18)

Capitōlium et Pompēium theātrum utrumque opus impēnsā grandī refēcī sine ūllā īnscrīptiōne nōminis meī. (19)

"The EI-adjective *grandis, grande* means 'great'. The verb *reficiō, reficere, refēcī, refectus* means 'to restore'. Augustus is referring to the temple of Capitoline Jupiter and the theater of Pompey."

Eō bellō servōrum quī fūgerant ā dominīs suīs et arma contrā rem pūblicam cēperant trīgintā ferē mīlia capta dominīs ad supplicium sūmendum trādidī. (20)

"The word *eō* is the adjective 'that' in the ablative case, not the I-Verb *eō* 'to go', because it has an ablative noun after it. The phrase *ad supplicium sūmendum* means 'to receive punishment'. Augustus is talking about the army led by the son of Pompey that opposed him in the civil war. He describes it as if it was a slave rebellion because former enslaved persons fought for Pompey."

In cōnsulātū sextō et septimō, postquam bella cīvīlia exstīnxeram, per cōnsēnsum ūniversōrum potītus rērum omnium, rem pūblicam ex meā potestāte in senātūs populīque Rōmānī arbitrium trānstulī. (21)

"The U-Noun *cōnsulātus* means 'consulship', and the words *sextō et septimō* are 'sixth and seventh'. *Exstinguō, exstinguere, exstinxī, exstinctus* means 'to put out', like a fire. The phrase *potītus rērum omnium*, means 'controlling everything'."

Tertium decimum cōnsulātum cum gerēbam, senātus et equester ōrdō populusque Rōmānus ūniversus appellāvit mē patrem patriae. (22)

"The adjective *ūniversus, a, um* means 'the entire'."

The original inscription of the *Res Gestae* in Rome did not survive, but archaeologists uncovered a copy carved in stone in Turkey, and that is where the text of this comes from.

We would have stayed longer and read more of the inscription, but two people ran over to the monument with the apparent intent of making love in its darkness. So we left the space to them and returned home in the usual way. That night the fires of the Volcanalia continued to burn in my dreams like so many candles on a cake.

48. Augustī Dīvī Rēs Gestae īnscrīptae in aedem novam Rōmae quae Āram Pācis continet. The *Rēs Gestae* of the divine Augustus, inscribed on the modern building in Rome that contains the Altar of Peace.

49. Reliquiae mausoleī Augustānī Rōmae, in quō imperātor atque cognātī sepultī sunt. Remains of the Mausoleum of Augustus in Rome, where the emperor and his close relatives were entombed. *Illae arborēs cypressī sunt, trīstia mortis monumenta*. The trees are cypresses, gloomy reminders of death.

50. Pavimentum Pompeiī circā aditum Domūs Poētae Tragoediārum quod canem catēnātum cum īnscrīptiōne CAVĒ CANEM refert. A floor mosaic near the entrance to the House of the Tragic Poet in Pompeii, which represents a chained dog with the inscription, BEWARE OF DOG.

Explōrātiō Vīcēsima Tertia (XXIII)
Adventure Twenty-Three

Petronius, *Satyricon*
Pluperfect Passive Verbs
Displaced *sum* in the Perfect Passive System
U-Nouns from the Fourth Principle Part
A-Nouns ending in *-ūra*

Baia, Italia
Mēnsis September
Nerōne Claudiō Caesare Augustō Germanicō L. Calpurniō Pīsōne cōnsulibus

Baia, Italy
The month of September
Nero Claudius Caesar Augustus Germanicus and Lucius Calpurnius Piso, consuls (57 C.E.)

There was not a soul in sight on the beach. Gazing out at the sand and the sea and the endless waves, I wondered for a moment whether we were really in the past, or whether Latinitas was pulling a trick on me. I turned around to look for signs of the ancient world and was surprised to see so few. The walls surrounding the villas could have been built yesterday, or a thousand years ago; the roofs, with their distinctive scallop-shaped roof tiles, were another almost timeless feature. The number of donkeys tied up here and there, waiting to serve as rides, were an obvious indicator, along with the bits of classical ornamentation on the beach villas running up the steep hill behind us. All the other clues were absences: there was not a flicker of metal anywhere, no signage, no bicycles, no motor vehicles, no bright paints, no wire, no clear glass, no plastic.

We moved toward the hill. One aftereffect of my illness was difficulty climbing stairs, so I groaned when Latinitas pointed to the steep path she wanted us to take to the villas. To make the climb easier, she had me take a break every twenty steps. *Ūnus, duō, trēs, quattuor, quinque, sex, septem, octō, novem, decem, undecim, duodecim, tredecim, quattuordecim, quindecim, sēdecim, septendecim, duodēvīgintī, undēvīgintī, vīgintī*, she said,

then, *pausa*, and she waited for me to get my breath. Reader, I would appreciate it if you could recite these numbers a few times in memory of my struggle.

After a few bouts of climbing we reached the lowest villa on the path. The gate was unlocked, so we went in; a guard dog put its tail between its legs and ran away as soon as it saw Latinitas. We sat down in the portico on a pair of wooden stools, shaded by a massive *vitis* or grape-vine that held ripe, dark clusters of fruit over our heads.

"This villa used to belong to the famous doctor Cornelius Celsus, whose work *Dē Medicīnā* can still be found in any good library. Celsus left the villa to his nephew in his will, but his nephew is spending the day with his family in Neapolis – the city you call Naples – just a few miles from here, beyond this ridge. The only human beings on the property right now are the *vilicus*, the house manager, and the *ancilla*, the maid, who are out in the garden, sleeping. They are not lazy but enslaved persons doing what any human being in similar circumstances would do: enjoy the blessing of a nap as the opportunity arises."

1. Pluperfect Passive Verbs

"Now take out your book," she said, with that tone of voice that always meant incoming grammar. "Today we are going to study one more set of verb forms, those of the **Pluperfect Passive**. If you remember the Perfect Passive and the Pluperfect Active, you will have no trouble learning these forms. The English Plupefect Passive always contains the words '<u>had been</u>', as in 'Rome had been visited', 'the job had been done'; the 'had' means pluperfect, the 'been verbed' indicates passive."

"The Latin Pluperfect Passive is a two-part form which consists of the Perfect Passive Participle plus the Imperfect forms of *sum*. It looks like this:"

Pluperfect Passive: Perfect Passive Participle plus *eram*, etc. [(A)]
Pluperfect Passive forms of *amō, amāre, amāvī, amātus*

Singular	Plural.
amātus/a/um eram	amatī/ae/a erāmus
amātus/a/um erās	amātī/ae/a erātis
amātus/a/um erat	amātī/ae/a erant
I had been loved	we had been loved
you had been loved	you all had been loved
he she it had been loved	they had been loved

"Notice the –ī/ae/a endings in the plural!"

"All verbs with fourth Principle Parts follow the same pattern. So that you can keep them straight, let's compare the Pluperfect Active and Passive:"

Pluperfect Active		Pluperfect Passive	
mōveram	I had moved	mōtus/a/um eram	I had *been* moved
dūxeram	I had led	ductus/a/um eram	I had *been* led
audīveram	I had heard	audītus/a/um eram	I had *been* heard
cēperam	I had taken	captus/a/um eram	I had *been* taken

"Remember too: deponent verbs will be translated actively. So:"

precātus/a/um eram	I had prayed
secūtus/a/um eram	I had followed

datus eram; petīta erās; they (fem.) had been worked out; you all (masc.) had followed (1)
sēnsum erat; vīsae erant; we (fem.) had been sent; you (masc.) had been found (2)
The Senate had come to the city and an army had been prepared by the (men) speaking justice. Is it enough? (3)
Scīsne virōs ā quibus lēgēs scrīptae erant? (4)

"So now you know all these forms. Translate and tell me the tense and voice of each set:"

I have moved; we heard; posuēre; habuit "What is the Tense and Voice?" (5)
I had moved; we had heard; posuerant; habuerat "What is their Tense and Voice? (6)
I have been moved; we were heard; positī sunt; habitae sunt "What is their Tense and Voice? (7)
I had been moved; we had been heard; positī erant; habitae erant "What is their Tense and Voice? (8)

2. Displaced *sum* in the Perfect Passive System

"There is one strange thing you need to know about Perfect and Pluperfect Passive Verbs in Latin. *ROMANS DID NOT ALWAYS PUT THE FORM OF SUM RIGHT AFTER THE PERFECT PASSIVE PARTICIPLE.*(B) Sometimes it came before the participle, sometimes it came earlier or later in the sentence. When this happens, you must mentally put the two words together before you translate the verb."

Traditī cīvēs hostibus sunt.
"Treat the underlined words as traditī sunt."
The citizens were/have been handed over to the enemy.

"Don't translate *sunt* as 'are'; combined with the fourth principle part, it means 'were' or 'have been'."

Quoniam litterae nōn erant scrīptae, eās vidēre nōn poterāmus.
"Treat the underlined words as: scrīptae erant."
Because the letters had not been written, we were not able to see them.

Mē dē bellīs quae erant ab Caesare gesta docuērunt. (9)
Saepe nōs ductī, solūtīs cūrīs, usque ad mare sumus. (10)

"Now let us work on some vocabulary:"

A-Verb

intrō, intrāre, intrāvī, intrātus	to enter
stō, stare, stetī, status	to stand

E-Verb

caveō, cavēre, cautus	to beware of "This has no perfect active forms"
fleō, flēre, flēvī, flētus	to weep, weep for
rideō, ridēre, rīsī, rīsus	to laugh, smile, laugh at

3. U-Nouns from the Fourth Principle Part

"Many Latin nouns are made from the Fourth Principle Part of verbs. For example, *MANY U-NOUNS HAVE THE FOURTH PRINCIPLE PART OF A VERB AS THEIR NOMINATIVE SINGULAR, LIKE THESE TWO*: (C)

flētus, flētūs	m.	weeping	from *fleō*
rīsus, rīsūs	m.	laughter	from *rideō*

"So if you see these U-Nouns, you can easily translate them:"

iussus, iussūs	m.	order	from *iubeō*
mōtus, mōtūs	m.	motion, emotion	from *moveō*
sēnsus, sēnsūs	m.	sense	from *sentiō*

aditus, aditūs	m.	approach, entrance	from *adeō*
exitus, exitūs	m.	leaving, exit	from *exeō*
status, statūs	m.	state, condition	from *stō*

All (men) love to laugh and weep, for the thing which is called life gives us causes for many emotions. (11)

I-Verb

frangō, frangere, frēgī, fractus	to break
pingō, pingere, pinxī, pictus	to paint

4. A-Nouns ending in *-ūra*

"MANY A-NOUNS ARE MADE BY ADDING -ŪRA TO THE STEM OF THE FOURTH PRINCIPLE PART, and can be easily translated into the English words they resemble:" (D)

fract-ūra, fractūrae	f.	fracture
pict-ūra, pictūrae	f.	picture, painting
mixt-ūra, mixtūrae	f.	mixture
stat-ūra, statūrae	f.	stature
rapt-ūra, raptūrae	f.	rapture

Mixed I-Verb

rapiō, rapere, rapuī, raptus	to seize, to hurry along

UO-Nouns

argentum, argentī	n.	silver
aurum, aurī	n.	gold

"Adjectives for color or material are often made by adding *-eus, a, um* to the noun stem, like so:"

argenteus, a, um	silver
aureus, a, um	golden
ferreus, a, um	iron

When our silver and golden things were seized, Caesar was able to make an Iron Age for us. (12) "Write the first clause starting with *cum*, then again, as an Ablative Absolute."

EI-Nouns

canis, canis	m. or f.	dog
līmen, līminis	n.	threshold

If a person enters without the master's order, he needs to beware of the dog on the threshold. (13)

"There are not many **Neuter U-Nouns**. If you learn the noun *cornū*, 'horn', you will not have trouble recognizing the endings on the rest when you see them."

cornū, corn-ūs	n.	horn

Declension of *cornū, cornūs*, n. (D)

corn-ū	corn-ua
corn-ū	corn-ua
corn-ūs	corn-uum
corn-ū	corn-ibus
corn-ū	corn-ibus

US-A-UM Adjective

varius, varia, varium	various; multicolored

Conjunction

dum	while
autem	"Leave this word out of your translation, **or** translate it as 'however' if there is a contrast between the sentence it introduces and the previous sentence."

Adverb

longē	far, by far
paene	almost
quidem	indeed
super	overhead

Prepositions

ob + acc.	facing, in front of, because of
super + acc.	above, over

Ego autem relictus nōn longē ab marī eram, cum vīsus Apollō rīdēns super caput est. (14)

"Now let's check out another villa. *Venī!*"

We walked a few hundred feet to another *villa maritīma* or seaside villa. From a distance it looked a lot like Celsus'; but what we saw inside it was, to say the least, very different. The owner, whose name was **Gaius Petronius** – you might generously call him a collector, or, more honestly, a hoarder. The villa was stuffed with statuary: countless portrait busts, some groups of figures, and hundreds and hundreds of little figurines in wooden cabinets. There were also thousands of little *frīvola*, or tchotchkes: glass bottle and vases, cameos, seashells, stones, wooden statues, gems, and paintings.

A lot of the figures were erotic or pornographic; they included single figures, pairs, and groups in suggestive poses. The next room we entered – I don't know what to call it exactly, other than to say it was a sex room. There was a giant mosaic on the floor that showed a goat-footed Pan having intercourse with a nymph. On the walls there were paintings of the twelve Olympian gods, all in pairs, all having sex: Jupiter and Juno, Mars and Venus, Hermes and Leto, even Neptune and Apollo! It seemed completely blasphemous to me, but we couldn't help but laugh, it was so over the top. There were couches and blankets and drinking cups everywhere, and on the ceiling, a large silver mirror flecked with black tarnish spots, which could clearly use a good cleaning.

From there we passed into the dining room. There were eight people in it, all sound asleep. I panicked when I almost knocked a statue over, but not one of them stirred at the noise. Latinitas pointed to the man on the head couch, who was sleeping there with his lover, and whispered, *Ecce, Petronius, scrīptor fabulārum*, behold, Petronius, the writer of tales.

Petronius was wrapped up in his toga, but visible enough. He seemed to be in his late 30's, very tall, with a heavy five-o'clock shadow, heavy-set eyes, and a big mass of hair; he had something of a pirate look about him. He is remembered now as the oldest Roman novelist whose work has come down to us – though only a part of it survived. The *Satyricon*, as it called, narrates the adventures of a man named Encolpius and his slave Giton, who is also his teenage lover. The most famous part of the novel describes their visit to the house of a wealthy freedman named Trimalchio. Trimalchio was supposedly the model for the F. Scott Fitzgerald's Gatsby in the novel of that name, though personally I don't see a strong resemblance, other than the fact that both are ostentatiously rich. It's an amazing story, nevertheless, and reading it really makes you feel like you are in the ancient world.

Latinitas next led me to the library where Petronius worked. It too was full of books and statues, but was much more organized, and without any obvious sexual materials. In

fact, there was a statue of a very modest-looking Muse overlooking the room, with a pile of burnt incense at her feet. Latinitas went through Petronius' scrolls until she found what she was looking for: his personal manuscript of the *Satyricon*. She took out one roll and opened it for me to read. It was the description of Encolpius and Giton entering Trimalchio's house, along with another guest named Agamemnon. With her help I finished a translation of this passage, which I have copied for you below. *Write the Latin words that are underlined, and next to them, the English translations.* If you are feeling brave, you can probably figure out all the Latin.

Sequimur nōs admīrātiōne iam satūrī et cum Agamemnōne ad iānuam pervenimus, in cuius poste libellus erat cum hāc īnscrīptiōne fixus: Quisquis servus sine dominicō iussū forās exierit accipiet plāgās centum. (15)

"We follow, already full of admiration, and with Agamemnon we come to the door, on whose post a note had been fixed with this inscription: 'Whatever slave goes outside without the master's orders will receive one hundred lashes'."

In aditū autem ipsō stābat ōstiārius prasinātus, cerasīnō succīnctus cingulō, atque in lance argenteā pīsum pūrgābat. Super līmen autem cavea pendēbat aurea in quā pīca varia intrantēs salūtābat. Cēterum ego dum omnia stupeō, paene resupīnātus crūra mea frēgī. Ad sinistram enim intrantibus nōn longē ab ōstiāriī cellā canis ingēns, catēnā vīnctus, in pariete erat pictus superque quadrātā litterā scrīptum CAVE CANEM. Et collēgae quidem meī rīsērunt. (16)

"In the actual entrance a door-keeper stood dressed in green, wearing a cherry-colored belt, and shelling peas on a silver platter. Over the threshold a golden cage was hanging in which a multicolored mockingbird was greeting (people) entering. However, while I was stunned at everything, I almost broke my leg falling backwards. For on the left for (people) entering, not far from the room of the doorkeeper, a huge dog, bound by a chain, had been painted on the wall, and over it, in bold letters, had been written, 'Beware the dog!'. And indeed my colleagues laughed."

Ego autem collēctō spīritū nōn dēstitī tōtum parietem persequī. Erat autem vēnālicium cum titulīs pictīs, et ipse Trimalchiō capillātus cādūceum tenēbat Minervāque dūcente Rōmam intrābat. Hinc quemadmodum ratiōcinārī didicisset, dēinque dispēnsātor factus esset, omnia dīligenter cūriōsus pictor cum īnscrīptiōne reddiderat. In dēficiente vērō iam porticū levātum mentō in tribūnal excelsum Mercurius rapiēbat. Praestō erat Fortūna cornū abundantī cōpiōsa et trēs Parcae aurea pēnsa torquentēs.(17)

"I, however, collecting my breath, did not stop going over the whole wall. There was a slave-market with painted titles, and Trimalchio himself, long-haired, was holding a

wand and entering Rome with Minerva leading. Next, how he had learned to do accounts and then been made a manager, the careful painter had diligently shown with inscriptions. Now at the end of the portico Mercury was hurrying him along, lifting him up by the chin onto a high judge's chair. Right there was a well-provisioned Fortune with a horn of abundance, and three Fates twisting golden wool."

Notāvī etiam in porticū gregem cursōrum cum magistrō sē exercentem. Praetereā grande armārium in angulō vīdī, in cuius aediculā erant Larēs argenteī positī Venerisque signum marmoreum et pyxis aurea nōn pusilla, in quā barbam ipsīus condītam esse dīcēbant. Interrogāre ergō ātriēnsem coepī, quās in mediō pictūrās habērent. 'Īliada et Odyssian, inquit, ac Laenātis gladiātōrium mūnus.' [18]

"I also noticed in the portico a gang of runners working out with their trainer. Beyond that I saw a large cabinet in the corner, in whose shrine had been placed silver Lares and a marble statue of Venus and a golden box, not small, in which they said the beard of the master was stored. So I began to ask the atrium manager what kind of paintings they had on display. 'The *Iliad* and the *Odyssey*', he said, 'and Laenas' gladiatorial show.'"

I highly recommend reading the rest of this story; some parts of it are horrifying, some are quite funny. Petronius was in real life a friend of the emperor Nero, and gave him advice about his art collection, among other things. In 65 C.E. he was suspected of disloyalty, and Nero ordered him to commit suicide. He did so – but not before compiling a list of the emperor's lovers, and making sure it circulated.

It was nerve-racking, tip-toeing around someone's house, so I was glad to get back home. And now, reader, I must confess to a crime. While we were exploring Petronius' house, I took one of the figurines – a small grinning Cupid riding on a rooster – and hid it in the pocket of my robe. There were so many of them I didn't think anyone would notice the absence of one.

But when I returned to my apartment and held it up to the light, I found the look on the Cupid's face to be rather sinister, almost devilish. Maybe because it spooked me, or maybe because I felt guilty, I took it down to the river and threw it in the water, where I hope no one ever finds it. You really shouldn't steal physical objects that come from the ancient world. Ancient stories, however, are different – they belong to everyone.

51. Fresco painting from the wall of a *lupānar* or brothel in Pompeii depicting a couple having sex. *Ut in generibus artis antīquae aliīs, sexūs colōre distinguuntur: ater vir, alba fēmina*. As in others forms of ancient art, the sexes are distinguished by their coloring: the man is dark, the woman pale.

52. A fresco painting from Pompeii showing the amphitheater where gladiatorial combats were held, as well as the riot that took place there in 59 CE. *Notā bene vēla, quae umbram spectātoribus offerrent*. Note the awnings on the amphitheater, which were designed to provide shade for the spectators.

Explōrātiō Vīcēsima Quarta (XXIV)
Adventure Twenty-Four

Seneca, *Epistulae, Letters*
Comparative Adjectives
Synopses of Regular and Deponent Verbs
Omitted *sum*

Pompeiī, Italia
Mēnsis September
C. Vipstānō Aprōniānō C. Fonteiō Capitōne cōnsulibus

Pompeii, Italy
September, 59 C.E.

A flock of black birds spiralled down from the blue sky and vanished into the branches of an umbrella pine overhead. We were standing on a stone-paved road just outside the walls of a city, facing the exterior of what looked like a small football stadium made of stone. The city was Pompeii; the stadium, its amphitheater, the place where events like gladiator shows were put on.

A pair of stairways leading up the side of the amphitheater converged at the top; and there we could see a Roman dignitary in conversation with several companions. Our view was suddenly obstructed when a line of donkey carts passed us carrying loads of freshly-picked grapes for a nearby winery. When we stepped out of the road to let them by, a beggar with an ugly cut on his arm approached us, his hands outstretched. Latinitas gave him what looked like a small gold coin from her purse; he kissed her hand and shouted loudly as he limped away to a homeless encampment in the woods nearby. We crossed the road and made for the bottom of one of the stairs; it was there, Latinitas said, that we would soon meet the dignitary. She referred to him as 'the propraetor Lucilius'.

Latinitas had filled me in on Lucilius before we left the apartment. A few months earlier a local Pompeian magistrate named Regulus had hosted a gladiatorial show in this amphitheater. A riot broke out when fans of the local Pompeian fighters clashed with supporters of the gladiators from the nearby town of Nuceria. As it happens, a picture

of the riots survives on a Pompeian wall painting. The Roman historian Tacitus also left a brief account of what happened in the fourteenth book of his *Annals*:

Sub idem tempus levī initiō atrōx caedēs orta inter colōnōs Nucerīnōs Pompēiānōsque gladiātōriō spectāculō, quod Livinēius Rēgulus ēdēbat. Quippe oppidānā lascīviā in vicem incessentēs probra, dein saxa, postrēmō ferrum sūmpsēre, validiōre Pompēiānōrum plēbe, apud quōs spectāculum ēdēbātur.

"In the same time period a deadly slaughter arose from a trivial beginning among the townspeople of Nuceria and Pompeii at a gladiatorial show which Livineius Regulus was producing. For while they were taunting each other with small-town sassiness, they took up insults, then rocks, and finally swords, with the common people of Pompeii, on whose turf the show was produced, proving stronger."

Ergō dēportātī sunt in urbem multī ē Nucerīnīs truncō per vulnera corpore, ac plērīque līberōrum aut parentum mortēs dēflēbant. Cuius reī iūdicium prīnceps senātuī, senātus cōnsulibus permīsit. Et rūrsus rē ad patrēs relātā, prohibitī pūblicē in decem annōs eius modī coetū Pompēiānī collēgiaque, quae contrā lēgēs īnstituerant, dissolūta; Livinēius et quī aliī sēditiōnem concīverant exiliō multātī sunt.

"Therefore many of the Nucerians were carried to the City, their bodies mutiliated by wounds, and many were mourning the deaths of their children or parents. The head of state referred the judgment of this affair to the Senate, and the Senate referred it to the consuls. And when the affair was again referred back to the senators, the Pompeians were prohibited from [holding] gatherings of this sort in public for ten years, and the clubs, which they had established illegally, were dissolved; Livineius and the others who had stirred up the unrest were punished with exile."

Latinitas had showed me the text of Tacitus, then gave me two exercises which I will now give you:

"Locate the following words in the Latin passages. What case and number are the two nouns?" (1)

Deponent Long I-Verb

orior, orīrī, ortus sum	to rise, arise

Neuter UO-Nouns

exilium, exiliī, n.	exile "Sometimes spelled *exsilium*"
saxum, saxī, n.	rock

Conjunctions

ergō	so, therefore

Prepositions

contrā + acc.	against

"What is the Latin phrase that means 'gladiatorial show'? Identify 15 Latin more words that you have seen before, along with their translations." (2)

I had no trouble with her assignment. And that was the back story to our visit to Pompeii today. The *propraetor* Lucilius, a native of the city, had been discussing the results of the expulsion with some local Pompeian officials. They were trying to figure out what to do with the amphitheater, now that the *gladiātōria spectācula* were suspended.

1. Comparative Adjectives

While we waited for Lucilius to come down, we parked ourselves in an empty wooden structure which on game days served as a concession stand. There Latinitas explained to me how **Comparative Adjectives** work in Latin.

"An adjective that is Comparative," she started, "compares one thing to another, like 'older' in 'I'm *older* than you'. In English comparative adjectives either end with 'er' or have the word 'more' in front of them. The ending 'er' tends to be used for one-syllable adjectives or adjectives like 'funny' that end in the letter y. The word 'more' is used for all other adjectives:"

English Comparative Adjectives (A)

with 'more'	with 'er'
more gorgeous	bigger
more exciting	denser
more valuable	happier
more catastrophic	redder

"Latin may create comparatives by using the word *magis*, which means 'more', just like 'more' in English. But it is more common for the ending on the adjective to be replaced by the ending *-ior*, which is parallel to English -er. The form is then declined as an EI-Adjective with the nominative/genitive endings *-ior, -iōris*. This rule applies whether the

original adjective has US-A-UM endings or EI endings; it doesn't matter, the comparatives all end *-ior*. The *o* becomes long when *r* is not the last letter in the word."

Latin Comparative Adjectives (B)

Dictionary entry	Stem	Stem with Ending	Translation
dūrus, a, um 'hard'	dūr-	dūr-ior, dūr-iōris	harder
fortis, forte 'brave'	fort-	fort-ior, fort-iōris	braver

Declension of Comparative Adjectives with Masculine/Feminine Endings (C)

"harder"		"braver"	
dūr-ior	dūr-iōrēs	fort-ior	fort-iōrēs
dūr-iōrem	dūr-iōrēs/īs	fort-iōrem	fort-iōrēs/īs
dūr-iōris	dūr-iōrum	fort-iōris	fort-iōrum
dūr-iōrī	dūr-iōribus	fort-iōrī	fort-iōribus
dūr-iōre/ī	dūr-iōribus	fort-iōre/ī	fort-iōribus

"The Comparative is easy to work with because the letter r is present in some form in both English and Latin."

"The Nominative and Accusative *Neuter* forms are a bit odder. The Neuter Nominative and Accusative Singular endings are *-ius*, with no *r*. The Nominative and Accusative Plural endings are *-iōra*, with the usual neuter plural *a*."

Declension of Comparative Adjectives that are Neuter (C)

"harder"		"braver"	
dūr-ius	dūr-iōra	fort-ius	fort-iōra
dūr-ius	dūr-iōra	fort-ius	fort-iōra
dūr-iōris	dūr-iōrum	fort-iōris	fort-iōrum
dūr-iōrī	dūr-iōribus	fort-iōrī	fort-iōribus
dūr-iōre/ī	dūr-iōribus	fort-iōre/ī	fort-iōribus

"Now try to complete these translations:"

potestās saevior; faciliōrem labōrem; tristiōribus fēminīs; bellum dūrius (3)
softer limbs (nom.); on the safer road; of the braver soldier; more familiar kings (acc.) (4)

"The following are Comparative Substantive Adjectives – when you translate, do not add Latin words for 'man' or 'woman' or 'thing', just indicate them through the gender and number:"

the braver (man) (nom.); an easier (thing) (acc.); of a more miserable (person); more divine (things) (acc.) (5)
Numquam officium dulcius, numquam facilius expertus sum. (6)
In rē nostrā testēs clāriōrēs nōs iūvābunt cum ante rēgem stabimus. (7)
With fortune changed, I lost my more pleasant (things). (8)

2. Synopses of Regular and Deponent Verbs

"Now I'm going to teach you a useful tool for practicing the forms of a verb in different tenses and voices that does not involved writing out sixty or seventy different forms. We already tried it the other day; it is called a verb **Synopsis**. I will give you a verb, a person and number and a gender, and you write all the Active and Passive forms in Latin, and all the Translations, plus the Imperatives, Singular and Plural, Active and Passive; plus the Present Active Participle and the Perfect Passive Participle. Let's try a Synopsis of 'to love', third-person singular, *amō, amāre, amāvī, amātus,* masculine:"

Sample Synopsis (D)

Latin		English	
Active	Passive	Active	Passive
amat	amātur	he loves	he is loved
amābat	amābātur	he was loving	he was being loved
amābit	amābitur	he will love	he will be loved
amāvit	amātus/a/um est	he loved, has loved	he was loved, has been loved
amāverat	amātus/a/um erat	he had loved	he had been loved
amāre	amārī	to love	to be loved
amā	amāre	love! (s.)	be loved!
amāte	amāminī	love! (pl.)	be loved!
amāns, amantis		loving	
amātus, a, um		loved, beloved	

"Now let's do a Synopsis of a Deponent Verb. This has half as many forms, because there are only passive forms. This time we will use the 2nd person singular."

precāris/re	you prayed
precābāris/re	you were praying
precāberis/re	you will pray

precātus/a/um es	you prayed, have prayed
precātus/a/um erās	you had prayed
precārī	to love
precāre	pray! (s.)
precāminī	pray! (pl.)
precāns	praying
precātus	praying

"Now try these two:"

Synopsis of *dīcō, dīcere, dīxī, dictus,* feminine, 3rd person plural (9)
Synopsis of *mīror, mīrārī, mīrātus sum,* masculine, 1st person plural (10)

Somewhat grudgingly I obeyed, and I have to admit it was clarifying. I was waiting for Lucilius to come down and rescue me from all this grammar, but his friends kept holding him back, which gave Latinitas time to add one more thing.

3. Omitted *sum*

"In a simple Latin sentence made up of a Subject, Predicate and a form of *sum*, the form of *sum* can be left out, like this: *Dūx fēmina*, The woman (is) a leader."

"Now the Perfect Passive Participle acts as Predicate with *sum*, like this: *ego* (subject) *amāta* (predicate) *sum* (verb). So, when Roman speakers use the Passive form of verbs in the Perfect System, they sometimes leave out the form of the verb *sum*. As a result, you might see a sentence that appears to have participles, but no main verb, like *vīsī* and *vocātus* here:"

Vīsī hostēs magnō in aequore; mox vocātus noster dux.

"In this situation, this is what you should do:

How to manage Perfect Passive Verbs lacking forms of *sum* (E)
IF you have a sentence that has a Perfect Passive Participle in the Nominative,
AND there is no form of *sum, es, est*, etc. in the sentence,
AND there is no main verb with personal endings,
THEN,
if the Participle is singular, add *est* to it and translate;

if the Participle is plural, add *sunt* to it and translate.

Example 1:
Vīsī hostēs magnō in aequore; mox vocātus noster dux.
Two nominative participles, no forms of *sum*, no main verbs.
Treat as: *vīsī sunt* (plural), and *vocātus est* (singular).
"The enemy was seen on the great plain; soon our leader was called."

Example 2 (from Tacitus):
Atrōx caedēs orta inter colōnōs Nucerīnōs Pompēiānōsque.
One nominative participle, no form of sum, no main verb.
Treat as: *orta est*
"A deadly slaughter arose between the inhabitants of Nuceria and Pompeii."

"You will practice this in a moment; but first add these words to your book."

I-Verb

discō, discere, didicī	to learn
intellegō, intellegere, intellēxī, intellectus	to understand
occīdō, occīdere, occīdī, occīsus	to strike dead

Deponent A-Verb

arbitror, arbitrārī, arbitrātus sum	to think, decide

Deponent I-Verbs

loquor, loquī, locūtus sum	to speak
nascor, nascī, nātus sum	to be born, to grow
ūtor, ūtī, ūsus sum + ablative	to use "The object of *ūtor* is in the Ablative, like so: *Bonā vītā meā ūtor*, 'I enjoy my good life'."

Deponent Mixed I-Verb

patior, patī, passus sum	to suffer, allow

A-Noun

mora, morae, f.	delay

Neuter UO-Nouns

vitium, vitiī, n.	vice, flaw

EI-Noun

voluptās, voluptātis, f.	pleasure

U-Nouns

cāsus, cāsūs, m.	chance, accident, misfortune
cāsū	by chance

Indefinite Adjective/Pronoun

aliquis, aliquid	some, any "This declines like *ali-* plus *quis* and *quid*."
aliquis, aliquid	someone, anyone; something, anything

Adverbs

contrā	to the contrary
frūstrā	in vain
tam	so
tam… **quam**	as… as…
tunc	then "Compare *nunc*, 'now'."

Conjunctions

immō or **immō vērō**	actually
quia	because
quārē	why

Tunc aliquis vulnera passus, aliquis occīsus, aliquis mortuus, quia populus eōs servāre nōn poterat. (11)
Nōn cāsū advēnēre; immō vērō omnēs fāta deōrum secūtī. (12)
Frūstrā sapiēns suā linguā ūsus, sī mentēs audientium nōn intellegunt. (13)
Amor, ut lacrima, ab oculō oritur, in pectus cadit. (14)

We paused for a minute to look around. There was a tall mountain looming off in the distance.

"That's Vesuvius," Latinitas said, "the volcano. The one that will erupt in twenty years."

Oh my god, I said out loud. We are visiting *that* Pompeii, the lost city. It hasn't been destroyed by the eruption of Vesuvius yet! Shouldn't we tell the people who live here? I asked her. Shouldn't we tell everyone? Twenty years is a long time. They could move somewhere safe.

"We should, but… do you know the story of Cassandra? The Trojan prophetess who was cursed never to be believed?"

Yeah.

"The same thing would happen. We could tell them the truth, but why should anyone believe you or me? You don't even speak Latin."

That stung. I was sure I could string together something. I looked her in the eye and said, slowly, *In vīgintī annīs, ille mōns explōdēbit, occīdēns vōs omnēs. Cavēte!*

She turned her head slightly to the right, and looked at me without blinking. In my gut I knew she was right. Once again I had to swallow the awful truth: there was nothing I could do to change the past; the tragedy was already baked in.

Lucilius was coming down the stairs, right towards us. I felt bad for him and his beloved city, enough that I lost the terror that usually rose in me whenever I thought an ancient Roman might speak to me. Latinitas greeted him. To explain her presence, she made up a story. She said she was a student of Musonius Rufus, a friend of the philosopher Seneca, and that I in turn was her student. We were on our way south from Rome and she was bearing a letter from Seneca to Lucilius.

She handed Lucilius the letter, and then introduced me; she said she was teaching me, a 'barbarian', how to speak Latin. Lucilius was a thin-framed man with a kind look on his face and very disorganized hair. He opened the letter and handed it to me, saying: *Hoc mī lege*, Read this to me.

I took Seneca's letter from Lucilius' hands and read it out loud. My voice was shaky at first, but by paying attention to each word, I was able to forget my anxieties:

Nihil vērō tam damnōsum bonīs mōribus quam in aliquō spectāculō dēsidēre; tunc enim per voluptātem facilius vitia subrēpunt. Quid mē exīstimās dīcere? Avārior redeō, ambitiōsior, luxuriōsior? Immō vērō crūdēlior et inhūmānior, quia inter hominēs fuī. Cāsū in merīdiānum spectāculum incīdī, lūsūs exspectāns et salēs et aliquid laxāmentī quō hominum oculī ab hūmānō cruōre acquiēscant. Contrā est: quidquid ante pūgnātum est misericordia fuit; nunc omissīs nūgīs mera homicīdia sunt. Nihil habent quō tegantur; ad ictum tōtīs corporibus expositī numquam frūstrā manum mittunt. Hoc plērīque ōrdinārīīs paribus et postulātīciīs praeferunt. Quidnī praeferant? Nōn galeā, nōn scūtō repellitur ferrum. Quō mūnīmenta? Quō artēs? Omnia ista mortis morae sunt.

Māne leōnibus et ursīs hominēs, merīdiē spectātōribus suīs obiciuntur. Interfectōrēs interfectūrīs iubent obicī et victōrem in aliam dētinent caedem; exitus pūgnantium mors est. Ferrō et igne rēs geritur. Haec fiunt dum vacat harēna. 'Sed latrōcinium fēcit aliquis, occīdit hominem'. Quid ergō? Quia occīdit, ille meruit ut hoc paterētur: tū quid meruistī miser ut hoc spectēs? 'Occīde, verberā, ūre! Quārē tam timidē incurrit in ferrum? Quārē parum audācter occīdit? Quārē parum libenter moritur? Plāgīs agātur in vulnera, mūtuōs ictūs nūdīs et obviīs pectoribus excipiant.' Intermissum est spectāculum: 'interim iugulentur hominēs, nē nihil agātur'. Age, nē hoc quidem intellegitis, mala exempla in eōs redundāre quī faciunt? Agite dīs immortālibus grātiās quod eum docētis esse crūdēlem quī nōn potest discere.

When I was done, I handed it back to him. He smiled. *Bene lectum; sed prōnūntiā m leviter, nōn mm, barbarē*. 'Well read; but pronounce 'm' lightly, not 'mm', barbarously'.

As Lucilius walked away and left us on our own, I could feel the sweat trickling down my armpits.

*****

When I got home to my apartment I looked up Seneca's letter to Lucilius online, and worked on a translation of it, to see what I had read. For the passage below, write out the Latin words corresponding to each underlined word or phrase, and circle the Comparative Adjectives.(15)

Nihil vērō tam damnōsum bonīs mōribus quam in aliquō spectāculō dēsidēre; tunc enim per voluptātem facilius vitia subrēpunt. Quid mē exīstimās dīcere? Avārior redeō, ambitiōsior, luxuriōsior? Immō vērō crūdēlior et inhūmānior, quia inter hominēs fuī.

Nothing in fact is so damaging to good behavior than to sit down at some show; for then because of the pleasure, vices creep in more easy. What do you think I'm saying? I return more greedy, more aggressive, more prone to luxury? Actually in fact, more cruel and inhuman, because I was among people.

Write out the Latin words corresponding to each underlined word or phrase, and circle the one Present Active Participle. (16)

Cāsū in merīdiānum spectāculum incidī, lūsūs exspectāns et salēs et aliquid laxāmentī quō hominum oculī ab hūmānō cruōre acquiēscant. Contrā est: quidquid ante pūgnātum est misericordia fuit; nunc omissīs nūgīs mera homicīdia sunt. Nihil habent quō tegantur; ad ictum tōtīs corporibus expositī numquam frūstrā manum mittunt.

By chance I happened upon a midday show, expecting games and wit and some kind of relaxation by which human eyes might rest from human gore. It's the reverse: whatever was fought previously was mercy; now, with trivial things left out, the murders are pure. They have nothing with which to cover themselves; exposed to blows with their entire bodies, they never launch a hand in vain.

Write out the Latin words corresponding to each underlined word or phrase. What is the person, number, tense, and voice of *obiciuntur*? (17)

Hoc plērīque ōrdināriīs paribus et postulātīciīs praeferunt. Quidnī praeferant? Nōn galeā, nōn scūtō repellitur ferrum. Quō mūnīmenta? Quō artēs? Omnia ista mortis morae sunt. Māne leōnibus et ursīs hominēs, merīdiē spectātōribus suīs obiciuntur.

Most people prefer this to the ordinary pairs and duels. Why should they not prefer it? The sword is not repelled by helmet or shield. Why have protection? Why skill? All those things are delays for death. In the morning people are thrown to the lions and bears; at midday they are thrown to their own spectators.

Write out the Latin words corresponding to each underlined word or phrase, and circle the Present Active Participle in the Genitive Plural. (18)

Interfectōrēs interfectūrīs iubent obicī et victōrem in aliam dētinent caedem; exitus pūgnantium mors est. Ferrō et igne rēs geritur. Haec fīunt dum vacat harēna. 'Sed latrōcinium fēcit aliquis, occīdit hominem'.

They order the killers to be thrown to those about to kill them, and detain the victor for another slaughter; death is the fighters' exit. The business is conducted with sword and fire. These things happen while the sand/arena is empty. 'But someone did a robbery, he struck dead a man.'

Write out the Latin words corresponding to each underlined word or phrase.(19)

Quid ergō? Quia occīdit, ille meruit ut hoc paterētur: tū quid meruistī miser ut hoc spectēs? 'Occīde, verberā, ūre! Quārē tam timidē incurrit in ferrum? Quārē parum audācter occīdit? Quārē parum libenter moritur? Plāgīs agātur in vulnera, mūtuōs ictūs nūdīs et obviīs pectoribus excipiant.' Intermissum est spectāculum: 'interim iugulentur hominēs, nē nihil agātur'.

So what? Because he killed, he deserved that he should suffer this; what did you deserve, poor man, to watch this? 'Kill, whip, burn! Why does he run towards the sword so timidly? Why does he kill with not enough boldness? Why does he die so unwillingly? Have him be driven to wounds with a beating, let them receive mutual blows with bare, facing chests!' The show is at intermission; 'in the meantime let's have some men strangled, so that nothing won't be happening'.

Write out the Latin words corresponding to each underlined word or phrase. (20)

Age, nē hoc quidem intellegitis, mala exempla in eōs redundāre quī faciunt? Agite dīs immortālibus grātiās quod eum docētis esse crūdēlem quī nōn potest discere.

Come, do you not even understand this, that bad examples bounce back onto those who make them? Give thanks to the immortal gods because you all are teaching a man to be cruel who is unable to learn.

53. A mosaic of gladiators found in Spain, from the third century CE. In the upper register you can make out the words *haec vidēmus*, 'we see these things', *Symmachī homō fēlīx*, 'Symmachius (you) lucky guy', and the names *Habilis* and *Maternus*, the latter followed by the Greek theta-symbol, which means 'death' (*thanatos*). The lower register has the words *quibus pūgnantibus Symmachius ferrum mīsit*, 'at whom fighting Symmachius let loose his sword', followed by Maternus with the death symbol and Habilis again. The unlabeled men represent gladiator trainers, *lanistae*. What do you think happened here?

54. Some of the excavated ruins of Pompeii with the volcano *Mōns Vesūvius*, Mount Vesuvius, in the background. A large part of the mountain was blown off during the eruption in 79 CE. *Duae colōniae Pompeiī et Herculāneum cīnere calidō atque pūmice sepultae altius quam quīndecim pedēs sunt*. The two settlements of Pompeii and Heraculaneum were buried in hot ash and pumice more than fifteen feet deep.

55. A cut-away model of a typical Roman urban villa. The entrance is on the left, leading into an atrium with a square pool. Further in lay an office, bedrooms, kitchen, a dining room, and often an enclosed garden. *Pars anterior ad ūsum pūblicum, posterior ad prīvātum*. The front part of the house was for public use, the rear for private.

Explōrātiō Vīcēsima Quinta (XXV)
Adventure Twenty-Five

Martial, *Epigrams*, and Juvenal, *Satires*
Gerundives
Dative of Personal Agent
The Irregular Verbs *volō* and *nōlō*

Subūra, Rōma
Mēnsis Maia
Imp. Caesare Domitiānō Augustō T. Aureliō Fulvō cōnsulibus

Subura, Rome
The month of May
Imp. Caesar Domitianus Augustus and T. Aurelius Fulvus, consuls (85 C.E.)

It was night when we arrived in Rome, and the dark air was full of the sound of people celebrating the festival of the *Bona Dea*, the Good Goddess. The nocturnal ceremonies, held every year on May 1st, involved a good deal of drinking, dancing, music, and sacrificing to the goddess; and it was celebrated almost exclusively by women. Standing outside one house, we watched a line of matrons inside hold hands and step-dance back and forth, accompanied by the music of a pipe and drum. Out in the alley we saw several enslaved women in a group whispering to each other, sharing gossip about things I could only imagine.

My attention turned back to the dancing within. Latinitas saw me wiggle my shoulders in unconscious imitation, and tried to teach me the step: right foot in front of left, left behind right, and so on, with further twists. I picked it up, but the ground was too uneven to dance on. Once I gave up, we sat down below a pair of blazing pinewood torches.

"Well, if you don't master Latin you can try Latin dancing," she said, and made me roll my eyes. "First we are going to go over some new grammar and vocabulary; later we'll visit that house across the street. That's where the poet Martial is throwing a *convivium*, or party, for the men who are without their wives tonight."

1. Gerundives

"First, though, take out your book. I want to teach you about **Gerundives** today. These are words made from special Participles that have the ending *-ndus, -nda, -ndum*. These are called **Gerundive Participles**:" (A)

Verb Family	Endings	Gerundive Participle
A-Verb	-andus, a, um	amandus, a, um
E-Verb	-endus, a, um	movendus, a, um
I-Verb	-endus, a, um	dīcendus, a, um
Long I-Verb	-iendus, a, um	audiendus, a, um
Mixed I-Verb	-iendus, a, um	capiendus, a, um

"The Gerundive always implies that something must be done. The basic translation is 'to be verbed'. A Gerundive can be a Verb, or an Adjective."

"A **Gerundive Verb** looks like this. It has two parts, the Gerundive participle and a form of *sum*. *THE FORM OF SUM IS TRANSLATED WITH THE APPROPRIATE FORM OF 'HAVE TO BE' IN ENGLISH.* (B) In the present tense you can replace 'have to be' with 'must'. The participle is translated as passive:"

Gerundive Verbs in the 1st Person Singular (B)

A-Verb	amandus, a, um sum	I <u>have to be</u> loved/must be loved
E-Verb	movendus, a, um sum	I <u>have to be</u> moved/must be moved
I-Verb	dīcendus, a, um sum	I <u>have to be</u> said/must be said
Long I-Verb	audiendus, a, um sum	I <u>have to be</u> heard/must be heard
Mixed I-Verb	capiendus, a, um sum	I <u>have to be</u> taken/must be taken

"These verbs can be used with any person and number of *sum*. In the plural, the nominative endings will be plural: *-ī, -ae, -a*, depending on the gender of the subject."

Gerundive Verb of *amandus sum*, Present

amandus, a, um sum	amandī, ae, a sumus
I have to be loved	we have to be loved
amandus, a, um es	amandī, ae, a estis
you have to be loved	you all have to be loved
amandus, a, um est	amandī, ae, a sunt
he she it has to be loved	they have to be loved

"They can also be used in any tense. In the past or future tenses, the translation 'must' does not work; you must use 'had to be verbed' or 'will have to be verbed'."

Gerundive Verb of *amandus sum*, Imperfect

amandus, a, um eram	amandī, ae, a erāmus
I had to be loved	we had to be loved

etc.

Gerundive Verb of *amandus sum*, Future

amandus, a, um erō	amandī, ae, a erimus
I will have to be loved	we will have to be loved

etc.

"Don't be overwhelmed by these choices. Just translate *sum* like it means 'have to be', get the tense correct, and add 'verbed' for the participle containing *-nd-*."

Sīgna movenda sunt antequam eī bellum incipiunt.
The flags have to be moved before they begin the war.

Nātālis adest, quī rūre molestō
et sine Cērinthō trīstis agendus erit.
My birthday is here, which will have to be spent in the annoying countryside
and without Cerinthus, sad.

"One quirk about Gerundive Verbs is that *THE PERSONAL AGENT FOR THE GERUNDIVE IS IN THE DATIVE CASE, NOT THE ABLATIVE*. (C) This means a Dative noun or pronoun near a Gerundive Verb that refers to a person should be translated by adding the pronoun 'by'. This is called **Dative of Personal Agent**, and it is only used with Gerundives."

Sīgna mihi movenda sunt.
The flags have to be moved by me.

"When you translate Gerundive Verbs, make sure the gender of the subject indicated by the ending on the Gerund is correct."

movendus erit; amanda sunt; it has to be heard; they (masc.) had to be taken (1)
legendum est; rogandī erāmus; our fathers must be followed; they (neuter) will have to be given (2)
Nōn aliud petendum est ab deō nisi bona mēns. (3)

Ō cīvēs, haec verba mea vōbīs rūrsus audienda sunt: Karthāgō dēlenda est. (4)
"The verb *dēleō, dēlēre, dēluī, dēlētus* means 'to destroy'."

"There are also what are called **Impersonal Gerundives**. This is a Gerundive Verb with no real subject; it is neuter and the form of *sum* is 3rd person singular. (D) You can translate them into English as 'one must verb', like so:"

amandum est
one must love

"The verb *eō, īre, iī, itus*, 'to go', has a special impersonal gerundive."

eundum est
one must go

Plūs vīxī quam vīvendum est.
More have I lived than one must live.
I have lived more than one must.

veniendum est; cadendum est; one must spare; one had to live (5)
One must use sense. One must go home. One must never die. (6)

"As for the **Gerundive Adjective**, it is simply the Participle treated as an adjective, translated as 'to be verbed'. It gives English its word 'agenda', a Substantive Adjective which means '(things) to be done'."(E)

Relīquimus eum amandum.	We left him to be loved.
Agenda meminimus.	We remember (the things) to be done.

Ad theatrum Caesarem tollendum mīsērunt. (7)
Mediā nocte dē agendīs loquēbāmur. (8)

"Good. Now let's add some more vocabulary."

A-Verb

laudō, laudāre, laudāvī, laudātus	to praise

E-Verbs

ārdeō, ārdēre, ārsī, ārsus	to burn
nequeō, nequēre, nequīvī	to not be able

I-Verbs

colō, colere, coluī, cultus	to cultivate, worship, inhabit
noscō, noscere, nōvī, nōtus	to get to know; perfect tense, to know
pendō, pendere, pependī, pēnsus	to suspend, weigh
poscō, poscere, poposcī	to demand

Long I-Verb

dormiō, dormīre, dormīvī, dormītus	to sleep

Deponent I-Verb

mentior, mentīrī, mentītus sum	to lie, tell a lie

UO-Noun

liber, librī	m.	book	"Contrast *līber, līberī*, m. 'child'."

Neuter EI-Nouns

fūnus, fūneris	n.	funeral, death
carmen, carminis	n.	song, poem

Pronouns

nēmō, nēminis	m. or f.	no one

Adverbs

illīc	there	"How do *illīc* and *ille* differ from *hīc* and *hic*, in terms of distance from the speaker?"

Conjunction

quod	because

Hodiē multa nōbīs facienda sunt: liber legendus erit, litterae scrībendae erunt. (9)
Vīta illa mihi agenda est, quod aliam invenīre nequeō. (10)
No one there is able to demand a poem about the funeral. (11)
Cultivate friendship; praise justice; know yourself. (12)
Indeed, all the gods must be worshipped by us. (13)

2. The Irregular Verbs *volō* and *nōlō*

"Now to vocabulary. Latin has two common irregular verbs that are closely related to each other. The first, *volō* means 'to want', or 'to be willing'. The second is a

combination of two words, *nōn* plus *volō*; this shortens to *nōlō*, 'to not want, to not be willing'."

Irregular Verbs

volō, velle, voluī	to want, to be willing
nōlō, nōlle, nōluī	to not want

"Let's start with the first verb, *volō*. This has *Irregular* forms in the Present Tense:"

Present Tense of *volō* (F)

volō	volumus	I want	we want
vīs	vultis	you want	you all want
vult	volunt	he she it wants	they want

"But it is a *completely regular* I-Verb in the Imperfect, Future, Perfect, and Pluperfect tenses, like *dīcō, dīcere*."

Imperfect: notice the *ēbā* tense marker.

volēbam	volēbāmus	I was wanting	we were wanting
volēbās	volēbātis	you were wanting	you all were wanting
volēbat	volēbant	he she it was wanting	they were wanting

Future: notice the *a* and *ē* vowels of a Future I-Verb

volam	volēmus	I will want	we will want
volēs	volētis	you will want	you all will want
volet	volent	he she it will want	they will want

Perfect: notice the Perfect Stem *volu-* and the Perfect Endings

voluī	voluimus	I wanted	we wanted
voluistī	voluistis	you wanted	you all wanted
voluit	voluērunt/ēre	he she it wanted	they wanted

Pluperfect: notice the Perfect Stem *volu-* and the Pluperfect Endings

volueram	voluerāmus	I had wanted	we had wanted
voluerās	voluerātis	you had wanted	you all had wanted
voluerat	voluerant	he she it had wanted	they had wanted

"The verb *nōlō* is also irregular in the Present. The *nōn* merges with *vo-* to make the syllable *nō-*. Before *vi-* and *vu-*, the *nōn* remains a separate word."

Present Tense of *nōlō* (G)

nōlō	nōlumus	I don't want	we do not want
nōn vīs	nōn vultis	you don't want	you all do not want
nōn vult	nōlunt	he she it doesn't want	they do not want

"The infinitives of these verbs both end with *-lle*:"

velle	to want
nōlle	to not want

"These verbs have no passive forms, but do have regular Present Active Participles, *volēns* and *nōlēns*."

"These verbs often combine with infinitives, just as their equivalents do in English:"

Amārī volō.	I want to be loved.
Morī nōlunt.	They don't want to die.

"The two Imperatives of *nōlō* – *nōlī* and *nōlīte* – combine with infinitives to make **Negative Imperatives**. Translate them in English as 'Don't', dropping the 'to' from the Infinitive:"

Negative Imperatives, Illustrated (H)

Nōlī quaerere.	Don't ask!
Nōlīte narrāre.	Don't tell!

"Try these sentences:"

Amārī volunt, sed sī nōn fiērī potest, vidērī amārī volunt. (14)
Nīl volō aliud nisi Philūmenam. (15)
Vīs tē, Sexte, colī: volēbam tē amāre./quod iubēs, coleris;/ sed sī tē colō, Sexte, nōn amābō. (16)
Iam urbe ardentī discēdēs, deō volente. (17)
I will want to use your advice. Don't flee! (18)
I do not want to lie to you: I did not weigh the dangers. (19)

Once I finished working on these sentences, we walked across the street and slipped inside a fashionable townhouse by the front gate, which the doorman had gone and left unattended. In the dining room we saw a group of men reclining on couches. They were listening to man in the central couch read out poems from a little pamphlet. He

had curly hair with a touch of red in it, and an lively face, full of winks, twitches, and quick sneers.

"The man who is reading," Latinitas said, "is Martial: **Marcus Valerius Martialis**. Like Seneca, he grew up in Spain and moved to Rome. His main talent is hobnobbing with the rich and famous, and his claim to fame is his poetry. Instead of writing dramas or epics, he writes short little poems, epigrams, that are like tweets, full of gossip. Tonight he's reading from some of his current efforts:"

We paid attention and heard this recited first:

Nōn amo tē, Sabidī, nec possum dīcere quārē:
hoc tantum possum dīcere, nōn amo tē.

There was a low mutter of agreement among the audience. Latinitas took out a small book with a red cover and opened it for me.

"This is the text he just read. See if you can translate it. [20]"

I got it pretty quickly. The next poem he recited received more laughs:

Laudās balnea versibus trecentīs
cēnantis bene Ponticī, Sabelle:
vīs cēnāre, Sabelle, nōn lavārī.

She translated for me.

"'You praise the baths, in three-hundred verses,
of Ponticus, [who's] dining well, Sabellus:
you want to dine, Sabellus, not to bathe.'"

She then flipped to the text of the poem and presented me with some questions. These were challenging, because I did not know some vocabulary words, so I had to figure them out from her translation:

What case and number is *balnea*? [21]
What case and number is *versibus trecentīs*?
What form of the verb is *cēnantis*?
What case is *Ponticī*?
What person and number and tense is *vīs*?

And what form of the verb is *lavārī*?

We stayed to hear about the dozen more epigrams after that. I think the best poem we heard there was this:

Mentīris, crēdō: recitās mala carmina, laudō:
cantās, cantō: bibis, Pontiliāne, bibō:
Pēdis, dissimulō: gemmā vīs lūdere, vincor:
rēs ūna est, sine mē quam facis, et taceō.
Nīl tamen omnīnō praestās mihi. 'Mortuus,' inquis,
'accipiam bene tē.' Nīl volo: sed morere.

"Try translating this ,"[22] Latinitas said to me, and gave me these words to help:

crēdō	I believe
cantās	you sing
bibis	you drink
pēdis	you fart
dissimulō	I pretend
gemmā	with game pieces (made of gemstone)
lūdere	to play
tamen	yet
omnīnō	whatsoever
praestās	you give

At a break in the reading we saw one of the guests, who did not appear to be enjoying himself, sneak out and walk home with an attendant who was carrying an oil lamp to guide them through the dark. We followed them. It was a rather treacherous walk, through one of Rome's poorer neighborhoods, on a narrow street winding between apartment buildings. At one point someone threw a pot out of a window which just missed landing on their heads. A drunk sprawled across the entrance of his apartment accosted him quite belligerently. Once he found the key and safely entered (with a wave of her hand Latinitas kept the door open just enough for us to follow), my teacher told me who we were stalking.

"That is the young poet Juvenal, **Decimus Juvenal**. He was born in Assisi, in Italy, and moved to Rome when his father died. He quickly lost a lot of money in bad investments, which is why he lives here and not in a nice house like Martial's. He is trying his hand at becoming a professional gossip-poet, but he hates the people he

writes about too much. He is good at writing poetry, though, and in a few years his first book of *Satires* will make him famous."

We snuck inside and climbed up to the third floor, where we listened at the door as Juvenal dictated poetry to his secretary. Latinitas took out a modern copy of Juvenal's *Satires* so I could follow along with a text. This is what we heard:

Quid Rōmae faciam? Mentīrī nescio; librum,
sī malus est, nequeō laudāre et poscere; mōtūs
astrōrum ignōrō; fūnus prōmittere patris
nec volo nec possum; rānārum vīscera numquam
īnspexī; ferre ad nūptam quae mittit adulter,
quae mandat, nōrunt aliī; mē nēmō ministrō
fūr erit, atque ideō nūllī comes exeō tamquam
mancus et extīnctae corpus nōn ūtile dextrae.

"*You translate the first part.*[23] The noun *astrōrum* means 'of the stars', and *ignōrō* means 'I am ignorant of'."

I managed it pretty well. She then translated the rest for me:

"'I have never inspected the entrails of frogs. To bring things to a married woman that her adulterer sends, that he entrusts to me, others know how; no one will be a thief with me as helper, and for this reason I go out a companion to no one, like I am handicapped, the non-functioning body of a lifeless right hand.'"

Here is another piece of poetry he composed while we were listening. The whole poem was about the difficulties of scraping by in Rome. This particular part described the poor condition of the apartments there. *Identify the English word or words that match each underlined Latin word*: [24]

Nōs urbem colimus tenuī tībīcine fultam
magnā parte suī; nam sīc lābentibus obstat
vīlicus et, veteris rīmae cum tēxit hiātum,
sēcūrōs pendente iubet dormīre ruīnā.
vīvendum est illīc, ubi nūlla incendia, nūllī
nocte metūs. Iam poscit aquam, iam frīvola trānsfert
Ūcalegōn, tabulāta tibī iam tertia fūmant:
tū nescīs; nam sī gradibus trepidātur ab īmīs,
ultimus ārdēbit quem tēgula sōla tuētur

ā pluviā, mollēs ubi reddunt ōva columbae.

"'We inhabit a city propped up by thin scaffolding in a large part of it; for thus the manager stops things falling and, once he's covered the gaping old crack, orders us to sleep securely, while the ruins hang. One must live there, where there are no fires, no fears at night. Now he demands water, now Ucalegon moves his knickknacks, now your third floor is already smoking – and you don't know it; for if there's an emergency on the bottom steps, the last one to burn will be the man who is protected from the rain by rooftiles alone, where soft pigeons render him eggs.'"

Wait, I said; is this place going to catch on fire?

"No, no fire here. But look over there."

I went over to the window. In the moonlight I could see a gap in the rowhouses across the street – a place where three buildings in a row must have burned down not too long ago. In their charred ruins we could hear three women talking to each other and dancing now and then, putting on their own little *Bona Dea* celebration.

56. Floor mosaic from Rome, representing the trash from a fancy meal. This mosaic would have been placed on the floor of a *trīclīnium* or dining room, as an amusement. *Notā bene mūrem reliquiās cēnae rodentem*; notice the mouse nibbling at a meal scrap.

57. A piece of servingware made from red clay with an application of glaze. *Plurimae testae eius modī, terra sigillāta, ut dictum est.* Most Roman pottery was of this sort, *terra sigillata*, as it is called.

Explōrātiō Vīcēsima Sexta (XXVI)
Adventure Twenty-Six

Pliny, *Letters*
Positive, Comparative, and Superlative Adverbs
Superlative Adjectives
Ablative of Comparison
Interrogative Adjective

Etruria, Italia
Mēnsis October
Ti. Iuliō Candidō Mariō Celsō C. Antiō A. Iuliō Quadrātō cōnsulibus

Etruria, Italy
The month of October
Ti. Iulius Candidus Marius Celsus and C. Antius A. Iulius Quadratus, consuls
(105 C.E.)

Quō hodiē? Where today? she said when I asked where we were going. *Apud Aefulānum Marcellīnum erimus, quamquam Aefulānus nōn aderit*, "We will be at Aefulanus Marcellinus' today, although Aefulanus will not be there. Instead we will see his wife and some of his *familia*."

His family?

"*Familia* means his household; that includes his relatives, along with persons he owns."

Aefulanus' villa, which had been built along a small river in Etruria, was buzzing with activity. It was not just a residence, but an industrial site. We were standing by clay pits that lined the riverbank. Dozens of workers were busy hauling baskets of reddish-brown clay out of a pit nearly a hundred feet across that cut a large scar into the landscape. Another team further upstream was busy pulling pebbles, leaves, roots, and other materials from the clay, some working with their bare hands, others using wicker filters. The purified clay was then piled in large rusty mounds near the entrance of a building where potters were turning out bowls and amphoras and other pieces on fast turning wheels. Each wheel was operated by two workers, one to shape the pot, the

other providing power for the rotation. Next, there was a team working on detailing, adding stamps and signatures to the shaped clay; these workers appeared older than the rest, and, it seemed to me, had the most 'artistic' job. At the far end of the factory there was a massive firing kiln. Easily the size of a living room, it was full of pieces of various shapes stacked carefully in rows, like a giant dishwasher. Outside under a shelter stood a huge pile of charcoal that would feed the fire in the kiln.

Watching all this activity going on, I wondered out loud, are they all enslaved?

"Some of the workers belong to Aefulanus," Latinitas said, "and some are hired laborers, brought in for seasonal work. Most of the men in the clay pit are free persons, in fact; what they are doing, excavating soil, is unskilled labor. Their overseer is a freedman of Aefulanus – a *lībertus* or slave who was recently manumitted, or given his freedom."

She pointed to an older man watching over the pit; he wore a conical felt *pīleus* or 'freedom cap' on his head.

We then walked to the slave quarters, a wing at the back of the villa. They were as grim as you might imagine. Each slave had a cubicle about the size of a walk-in closet where he kept his bed and personal effects: an extra pair of shoes, blankets, a few cups or plates, and the ubiquitous statuettes. Each cubicle was individualized in subtle ways; some were more tidy, some messy, some cluttered, some minimalist. Some had more possessions than the rest, and I realized that these must have been occupied by slave couples.

A pair of graffiti caught my eye. One read MISER ES, LIBER ESTO: You are miserable; be free. A simple wish for freedom, which I found heart-wrenching in its directness. The other was a drawing that was instantly recognizable: the seven-branched stems of a Jewish menorah. Stunned, I looked wide-eyed at Latinitas, who told me the story.

"Thirty-five years ago the emperor Titus crushed the Jewish revolt and sacked the city of Jerusalem. This unfortunate soul, who was a child at the time, was sold into slavery and ended up here in Italy, a thousand miles away from home."

After hearing that, I sat down for a long time on a pile of hay, thinking broken, sad thoughts.

I don't know how long it was until a welcome sight brought back my spirits. A beautiful white stallion was being led into the stables, covered in sweat from a recent

ride. We joined the stable boy who was taking care of him and helped him to rub down the animal and feed him hay.

Pulcher equus, I blurted out, using some words I remembered.

He glanced at me funny, like I was crazy, then looked away again. Latinitas told me later that *pulcher* and *equus* were both old-fashioned words, like 'noble steed' in English. Maybe a minute later, he responded, in a low voice: *vērē, cabellus bellus, cabellus bellus*, truly, a pretty horse, pretty horse.

And that was my first Latin conversation with someone other than Latinitas.

When we finished caring for the horse, we went back to the hay and Latinitas had me take out my notebook and write.

1. Positive, Comparative, and Superlative Adverbs

"The word you heard from the stableboy, *vērē*, 'truly', is an Adverb. An **Adverb** is a word that describes a verb, or an adjective, or another adverb. So, in English, you could say

I truly *helped* him.	adverb + *verb*
The clay was truly *red*.	adverb + *adjective*
The pot was truly *well made*.	adverb + *adverb* + adjective

"Most adverbs in English are made by taking an adjective and adding the ending –ly; but many adverbs are irregular, and don't have this form."

Regular:	truly, superbly, awfully, simply
Irregular:	well, never, not, often

"Simple adverbs are called **Positive**. Adverbs can also be **Comparative**, by being combined with 'more'. And if they are combined with 'most', they are called **Superlative Adverbs**. The three categories are called the three **Degrees**:"

The Three Degrees of Adverbs

Positive	Comparative	Superlative
truly	more truly	most truly
sweetly	more sweetly	most sweetly
bravely	more bravely	most bravely

"Regular adverbs in Latin have two different endings for the Positive, one for the Comparative, and one for the Superlative. They are:"

Adverbial Endings (A)

Positive Adverb

for US-A-UM Adjectives		for EI-Adjectives	
stem plus		stem plus	
-ē		**-iter** or **-ter**	
vēr-ē	truly	dulc-iter	sweetly
cār-ē	dearly	fort-iter	bravely

Comparative Adverb

for all adjectives
stem plus
-ius

vēr-ius	more truly
fort-ius	more bravely

Superlative Adverb

for all adjectives
stem plus
-issimē

vēr-issimē	most truly
fort-issimē	most bravely

tenderly; more sweetly; cārissimē; dulcissimē (1)
blindly; nātūrāliter; more shamefully; amantissimē (2)

2. Superlative Adjectives

"There are also Superlative Adjectives in Latin. These are translated into English as 'most' plus the adjective, or [adjective]-est:"

Superlative Adjective (B)
for all adjectives (except those ending in *-er*)
stem plus

-issimus, a, um

dīgn-issimus, a, um	most worthy, worthiest
fort-issimus, a, um	most brave, bravest

"For adjectives like *miser* and *pulcher*, which have an *-er* in the nominative, the final *r* is doubled and *-imus* added to form the Superlative:"

Adjectives with *-er* in masculine nominative singular (C)
-errimus, a, um

miserrimus, a, um	most miserable
pulcherrimus, a, um	most beautiful

cārissimōs līberōs; carmen pulcherrimum; pudicissimae (three translations); miserrimē (3)
Numquam tristiōra vīdī; hoc tristissimum omnium fuit. (4)

3. Ablative of Comparison

"When a Comparative Adjective or Adverb is accompanied by an ablative noun, that noun should be translated by adding 'than'. (D) This is called an **Ablative of Comparison**."

Ablative of Comparison, Illustrated
Virum **mē** dūriōrem invenīre nōn poteris.
Virum (acc. sing.) mē (acc. or abl sing.) dūriōrem (acc. sing. Comparative.) invenīre (inf.) nōn poteris (2nd sing. fut.).
Man **than me** (Ablative) harsher to find not you will be able.
You will not be able to find a man harsher *than* me.

"The adverb *quam* can also be used to mean 'than' after a comparative when the two nouns are in the same case:"

Quem mīrāris magis quam Catullum? "*Quem* and *Catullum* are both accusative."
Whom do you admire more than Catullus?

No one lived more bravely, more worthily than this girl. (5)
Quid Rōmā nōbilius est? Nūlla urbs clāriōrem fāmam habet quam ea.(6)

4. Interrogative Adjectives

"Let's now consider one more bit of grammar. Do you recall the Relative Pronouns? Tell me what they are."

And I said:

quī	quae	quod	quī	quae	quae
quem	quam	quod	quōs	quās	quae
cuius	cuius	cuius	quōrum	quārum	quōrum
cui	cui	cui	quibus	quibus	quibus
quō	quā	quō	quibus	quibus	quibus

"Good. Usually these pronouns introduce Relative Clauses, as we have seen. However, they can also be used as *adjectives*, with a noun in the **same** gender, case, and number, which normally comes right after it. These are called **Interrogative Adjectives**, and should be translated as 'which' or 'what'. You can distinguish them from Relative Pronouns because they do not have an antecedent, but instead are followed by a noun in the same gender, case, and number."

Interrogative Adjectives, Illustrated (E)
Cui virō imperium maximum dedistī?
To which (dat.) man (dat.) the greatest power you gave?
To which man did you give the greatest power?

O Rome: what men, what women you contain!
Ō Rōma: ___ virōs ____ fēminās continēs!
Ō Rōma: quōs virōs, quās fēminās continēs!

What a woman she truly seems to be! With what power and beauty does she go! (7)
Quam viam vultis? Haec quae ad dulcia ducit? Aut illa quae ad mortem nōs rapit? (8)

"Now let's copy out your vocabulary for today."

Deponent A-Verb
hortor, hortārī, hortātus sum to encourage

E-Verb
impleō, implēre, implēvī, implētus to complete

I-Verbs

lūdō, lūdere, lūsī, lūsus		to play

A-Noun

fīlia, fīliae	f.	daughter

UO-Nouns

fīlius, fīliī	m.	son
spatium, spatiī	n.	space, span

EI-Nouns

soror, sorōris	f.	sister

U-Noun

metus, metūs	m.	fear

Tē hortor, fīlī: vīvendum est ubi nūllī sunt metūs mortis, ubi annōs vestrōs implēre tūtissimē poteritis.[9]

US-A-UM Adjectives

altus, alta, altum	tall, deep
dīgnus, dīgna, dīgnum	worthy "An Ablative noun before or after this adjective will indicate what the person is worthy of; for example, *Catilīna morte dīgnus*, 'Catiline, worthy of death'."
novus, nova, novum	new, recent

EI-Adjectives

gravis, grave	heavy, serious
recēns, recentis	fresh "Like *ingēns*, this adjective has one nominative for all three genders."

Irregular Adjective

quisque, quidque	each

Adverbs

prope	near, nearly
umquam	ever

Conjunctions

tamen	nevertheless, yet
nōn modo/sōlum/tantum ... sed etiam/quoque	not only… but also

Your sister is not only more serious than us, but also more worthy of fame.[10]

As soon as I was finished a woman in the courtyard let out a shriek. We rushed to see what was going on, and saw her surrounded by family members. She was in tears and explained why she was upset: *Litterās ab Pliniō accēpī, nuntium tristissimum; Minicia Marcella mortua est!* 'I have received a letter from Pliny, the saddest news: Minicia Marcella is dead!'

What had happened was this. Atilia, the wife of Aefulanus, had just opened a letter delivered by a mounted courier from Rome. The letter was addressed to her husband by Pliny the Younger, **Gaius Caecilius Plinius Secundus**. He was a Roman senator whose main claim to fame is that his correspondence still survives today. In this particular letter Pliny reported the distressing news that the daughter of a mutual friend, Gaius Minicius Fundanus, had passed away – and just before she was supposed to be married. The daughter's name was Minicia Marcella. She died from an undiagnosed illness.

Atilia read the letter aloud to the assembled members of the *familia*. What we overheard was this:

Gaius Plinius Aefulānō Marcellīnō suō salūtem.
Trīstissimus haec tibi scrībō, Fundānī nostrī fīliā minōre dēfūnctā, quā puellā nihil umquam fēstīvius, amābilius, nec modo longiōre vītā sed prope immortālitāte dīgnius vīdī. Nōndum annōs xiiii implēverat, et iam illī anīlis prūdentia, mātrōnālis gravitās erat et tamen suāvitās puellāris cum virginālī verēcundiā. Ut illa patris cervīcibus inhaerēbat! Ut nōs amīcōs paternōs et amanter et modestē complectēbātur! Ut nūtrīcēs, ut paedagōgōs, ut praeceptōrēs prō suō quemque officiō dīligēbat! Quam studiōsē, quam intellegenter lēctitābat! Ut parcē cūstōdītēque lūdēbat! Quā illa temperantiā, quā patientiā, quā etiam cōnstantiā novissimam valētūdinem tulit! Medicīs obsequēbātur, sorōrem patrem adhortābātur ipsamque sē dēstitūtam corporis vīribus vigōre animī sustinēbat. Dūrāvit hic illī usque ad extrēmum, nec aut spatiō valētūdinis aut metū mortis īnfrāctus est, quō plūrēs graviōrēsque nōbīs causās relinqueret et dēsīderiī et dolōris. Ō trīste plānē acerbumque fūnus! Ō morte ipsā mortis tempus indīgnius! Iam dēstināta erat ēgregiō iuvenī, iam ēlēctus nūptiārum diēs, iam nōs vocātī. Quod gaudium quō maerōre mūtātum est! Nōn possum exprimere verbīs quantum animō vulnus accēperim, cum audīvī Fundānum ipsum, ut multa lūctuōsa dolor invēnit,

praecipientem, quod in vestēs margarīta gemmās fuerat ērogātūrus, hoc in tūs et unguenta et odōrēs impendērētur… Āmīsit fīliam, quae nōn minus mōrēs eius quam os vultumque referēbat, tōtumque patrem mīrā similitūdine exscrīpserat… Valē.

I made a translation of this for you. *Below each underlined word or words, write the one, two, or three Latin words that they correspond to.* (11)

"Gaius Pliny to his own Aefulanus Marcellinus: greetings.

I write these things to you most sad, with the younger daughter of our own Fundanus deceased, a girl than (compared to) whom I have not ever seen anything more festive, more lovable, more worthy, not just of a longer life, but, nearly, of immortality.

She had not yet completed 14 years, and to her there was already an old woman's prudence, a matronly seriousness, and yet a girlish sweetness with a virginal modesty. How she clung to the neck of her father! How lovingly and modestly she embraced us, her father's friends! How she loved her nurses, how she loved her tutors, how she loved her teachers each in proportion to her duty! How studiously, how intelligently she would read! How sparingly and carefully she played!

With what temperance, with what patience, with what constancy even did she bear her most recent illness! She obeyed her doctors, she encouraged her sister and father, she sustained her very self, deserted by strength of body, with the vigor of her mind.

This endured in her all the way to the end, nor was it broken either by the length of her illness or by fear of death, whereby she left behind for us more and more serious reasons for longing and pain. O, plainly, a sad and bitter death! O time

of death, more unworthy than the death itself! She had already been betrothed to an outstanding youth, the day of the wedding had already been chosen, we had already been invited. What joy was changed by what grief! I am not able to express in words how great a wound I received in my mind when I heard Fundanus himself – since pain discovers many things full of grief – instructing that what he was going to budget for clothing, pearls, and gems, that this should be expended on incense and ointments and perfumes… He lost a daughter who repeated his character no less than his face and expression, and had copied her whole father with a wonderful likeness… Farewell."

I visited Rome a few years ago, after our travels had ended and my time with Latinitas was only a memory. While I was there I made a special effort to visit a tombstone I had read about. Located in the Gabinetto delle Maschere of the Vatican Museums, it would not strike you as anything special, but for me it was.

It was the tombstone of Minicia Marcella.

58. The tombstone of Minicia Marcella. It reads *Dīs manibus Minīciae Marcellae Fundānī f(īliae). V(īxit) a(nnōs) XII, m(ēnsēs) XI, d(iēs) VII*. 'To the departed spirits of Minicia Marcella, daughter of Fundanus. She lived 12 years, 11 months, 7 days.'.

59. A portion of *Vallum Hadriānī*, Hadrian's Wall, running through Steel Rigg Car Park in Henshaw, England. The square represents the foundations of what would have been a fort, now known as Milecastle 39. A Roman army camp was called a *castrum*, and the diminutive *castellum* was a common word for 'fort'. From these words come English town names that end in '-chester' – Manchester, Winchester, and so on – and the English word 'castle', all legacies of the Roman occupation of Britain.

Explōrātiō Vīcēsima Septima (XXVII)
Adventure Twenty-Seven

Tacitus, *Agricola*
Future Active Participles
Irregular Comparatives and Superlatives

Vallum Hadriānī
Mēnsis Februārius
M. Aciliō Aviōlā L. Corneliō Nerātiō Pānsā cōnsulibus

Hadrian's Wall, Britain
The month of February
M. Acilius Aviola and L. Cornelius Neratius Pansa, consuls (122 C.E.)

It was sweltering hot out when Latinitas came to my apartment, and I told her I hoped we were going somewhere nice and cool – a wish I would soon come to regret. Our visit took us to a place just south of what is today the border between Scotland and England, and it was winter there, damp and biting cold. "Welcome to the northernmost point of the Roman *imperium*!" she exclaimed. Under grey skies a steady wind swept over the heath, disturbing little pockets of snow that hid beneath the bushes. I pulled my bathrobe tight and rolled up my socks to my calves to keep the air off my skin; Latinitas, as usual, seemed impervious to the weather.

Immediately in front of us was a large wall of black stone, nearly 20 feet high and still under construction; the finished part stretched off to the right as far as the eye could see. Several teams of workmen were laboring at it, each made of a few dozen men, some digging ditches, some piling up soil and preparing the foundations, some hauling heavy stones on sleds, others sliding them skillfully into place, their hands thick and calloused by the work. There was much talk, low-voiced discussion, barked commands, an occasional wince of pain; and in the midst of this difficult work, someone, for some reason, was whistling. The language they spoke was Latin, but it sounded odd, like a dialect, and I could not make out much.

"That right there," she said, pointing to the deep trench on the other side of the wall, "is the edge of the Roman empire. You are looking at the building of Hadrian's Wall. In

Latin it is called the *Vallum Hadriānī*; your English word 'wall' comes from *vallum*. It gets its name from the emperor Hadrian, who ordered it built to consolidate Roman territorial conquests in Britain. He also wanted to intimidate the Picts, the peoples off to the north," she said, gesturing into the distance, "in the land of Caledonia."

Scotland?

"Modern day Scotland, yes. When it is finished it will stretch 72 miles from the Irish to the North Sea. Work on it began late last year. And oh, I almost forgot to mention: the emperor Hadrian is visiting today, to see what progress is being made. That's him up there."

We turned around. A Roman army camp crowned the hill behind us, and just outside its gates, a large group of Roman officers and military types were watching the work. I could tell who Hadrian was by his purple cloak and the attention being paid to him; the various officers were lined up on his left and right like they were waiting to have a group picture taken. Latinitas told me some of their names, which I do not remember. The only names that stuck with me were those of Hadrian and the governor of Britain. Believe it or not, the governor's real name was **Quintus Roscius Coelius Murena Silius Decianus Vibullius Pius Iulius Eurycles Herculanus Pompeius Falco**. I will just call him Falco, for short.

We made our way to the camp, taking a roundabout route to avoid the crowd of dignitaries. Guardsmen were watching the gates, but Latinitas threw some kind of magic dust in their faces which allowed us to walk through unopposed. Inside the fort were row after row of soldiers' tents, most of them empty; the legion – the Ninth Legion, I believe it was – had marched out into the field earlier in the day to intimidate any Picts who might try to interfere with the construction crew. At the center of the camp was a larger tent and some recently-finished wooden buildings; this was where the *dux*, the legion's commanding general, had his quarters. On display were four soldiers being punished for some kind of infraction; they were locked in wooden stocks and shivering violently. One of them threw me such a mean look that it sent me running to catch up with Latinitas.

We entered the general's tent and found a niche which appeared to be his bedroom – it contained a wood-framed bed inlaid with ivory. A brazier made it tolerably warm inside, and we sat down to study.

1. Future Active Participles

"We have studied two Participles already," Latinitas reminded me, as she threw an extra blanket over my shoulders, "such as *dicēns*, 'saying', and *dictus, a, um*, 'said'. What do you call those?"

Present Active Participles, and Perfect Passive Participles.

"Good. We're going to study a third participle today, the **Future Active Participle**. In the case of *dīcō*, the participle looks like this – *dictūrus, a, um* – and is translated in English with a prepositional phrase, 'about to speak' or 'who is/are about to speak'. It describes a person or thing that is going to do something, like speaking, in the future."

"The rule for creating the Future Active Participle is very simple: start with the Perfect Passive Participle, and put the letters *–ūr-* before the ending *us, a, um*. Here are some examples:"

Future Active Participle (A)

	Perfect Passive Participle	Future Active Participle	Translation
A-Verb	amātus, a, um	amātūrus, a, um	about to love
E-Verb	mōtus, a, um	mōtūrus, a, um	about to move
I-Verb	ductus, a, um	ductūrus, a, um	about to lead
Long I-Verb	audītus, a, um	audītūrus, a, um	about to hear
Mixed I-Verb	captus, a, um	captūrus, a, um	about to take
eō	ītus, a, um	ītūrus, a, um	about to go

"The Latin verb *sum* does not have a Perfect Passive Participle because it does not make sense in the passive, but it does have a Future Active Participle, *futūrus, a, um*, from which the English word 'future' comes."

sum, esse, fuī	futūrus, a, um	about to be

"Often it makes better sense to translate the Future Active Participle in English as a short Relative Clause, adding 'who is', 'who are', 'that is', or 'that are' before 'about to'. Use 'who' if the noun is a person, 'that' if it is a thing:"

Relative Clause	Translations (B)	
fēmina ductūra	the woman about to lead	the woman *who is* about to lead
nōs moritūrī	we about to die	we *who are* about to die
imperium cāsūrum	the empire about to fall	the empire *that is* about to fall
dolōrēs ventūrī	pains about to come	pains *that are* about to come

"Sometimes you can even omit 'about' when you translate:"

dolōrēs ventūrī	pains about to come	pains to come

perditūrus, a, um; solūtūrus, a, um; datūrus, a, um; pressūrus, a, um [1]
about to throw; about to live; about to think; about to order [2]
the man (who is) about to carry; the sisters (who are) about to see;
the war to come; the fears (that are) about to return [3] "Use *red-eō*."
māter fīlium vocātūra; servī domum fugitūrī; saxa dē caelō cāsūra [4]
Caesar currum per viam actūrus mīlitēs suōs mīrābātur. [5]
Therefore we give gold to those (who are) about to save the country. [6]

Latinitas asked me to pick up a papyrus scroll on Falco's bed. It had a tag at the end that said TACITI AGRICOLA. I had seen these words elsewhere and thought I knew what they meant: the Silent Farmer, I told her.

"Very close," she said, responding kindly to my mistake. "Let me explain the title of the book to you. The governor of the Roman province of Britain several decades ago was a man named Gnaeus Iulius **Agricola**. During his time on this island he led Roman armies much further north than they had ever gone, well into Caledonia. Although Julius Caesar had invaded Britain earlier, and the emperor Claudius established a permanent Roman presence here, it was Agricola who was responsible for pushing the Roman presence as far north as it would go."

"Agricola had a son-in-law, a young Roman senator named **Publius Cornelius Tacitus**, who in your day is usually just called Tacitus. After Agricola's death Tacitus wrote his biography. In addition to being a loving tribute to his father-in-law, it also serves as a detailed account of his campaigns, and a handbook on how to practice imperialism. That is why governor Falco keeps a copy of it next to his bed. The writing on the title tag says 'The *Agricola*, of Tacitus'. The noun *agricola* does mean 'farmer', yes, and *tacitus* means 'quiet', but these are proper names."

Sorry! I said, embarrassed at my mistake.

"No worries. Now I want to show you a famous passage from this book which describes the Caledonian resistance to Rome, and the Caledonian general Calcagus. It's famous because of a speech Calcagus makes describing the dark heart of Roman imperialism. But before we do that, we should cover one more thing…"

2. Irregular Comparatives and Superlatives

"The other day we studied Comparative and Superlative Adjectives and Adverbs. Most are regular, because they add *-ior* and *-issimus* to the regular adjective stem. But some of the most common adjectives are irregular, because they have different stems in the comparative and superlative. The endings mostly follow the rules you know, but the stems change. Look over these and enter them in your vocabulary:"

Irregular Adjectives and Adverbs

Adjective		
bonus, a, um	good	Positive
melior, melius	better	Comparative
optimus, a, um	best	Superlative
Adverb		
bene	well	
melius	better	
optimē	best	
Adjective		
malus, a, um	bad, evil	
pēior, pēius	worse	
pessimus, a, um	worst	
Adverb		
male	badly	
pēius	worse	
pessimē	worst	
Adjective		
magnus, a, um	great	
māior, māius	greater	
maximus, a, um	greatest	
Adverb		
magnopere	greatly	
māius	more (greatly)	
maximē	especially "This almost never means 'most greatly'."	

Adjective

parvus, a, um	small
minor, minus	smaller, lesser
minimus, a, um	smallest, least

Adverb

parum	little
minus	less
minimē	least

Adjective

multus, a, um	much (s.)/many (pl.)
plūs, plūris	more
plurimus, a, um	most

Adverb

multum	much
plūs	more
plurimum	most

less than; the least city; badly taught; especially huge; the most (things) [7]
Aliī optima, aliī pessima, aliī maxima, aliī minima fēcērunt. [8]
Plurimam glōriam in bellīs Rōmānī cēpērunt quae minimē gerere voluēre. [9]
Ex parvīs maxima fiunt perīcula, et minōra mala in māiōra mūtāta sunt. [10]
Minimē hoc audīre volō: optimī duo virī ūnō et eōdem diē mortuī. [11]

When I finishes the sentences I had a question.

“What’s that?”

Were they speaking Latin? The workers at the wall.

“The Roman soldiers were, yes. But some of the stone masons were Brigantes, a British people, with their own language.”

“The Brigantes are an interesting story. They fought stubbornly against the Romans, and they had a queen, Cartimandua, who led them to several surprising victories. But ultimately they did not have the right kind of equipment to win every battle or enough focus to follow up on their successes. As part of the peace agreement, they were required to send men to work on the wall during the winter months, as a kind of labor

tax. They are happy to keep their enemies to the north from invading, but they hate working for the Romans, too."

That made sense to me. There were many redheads and blonds working there that looked like they came from northern Europe. The rest were Roman soldiers, drawn from all over the Mediterranean region and sent out here to serve.

"Now here are more words for you to learn:"

A-Verbs
pūgnō, pūgnāre, pūgnāvī, pūgnātus to fight

I-Verbs
tollō, tollere, sustulī, sublātus to elevate; to eliminate

Long I-Verbs
serviō, servīre, servīvī, servītus to serve, to be a slave

A-Noun
silva, silvae f. wood, forest

UO-Nouns
frūmentum, frūmentī n. grain
iugum, iugī n. yoke; ridge

Frūmentō captō, domibus sublātīs, virī et fēminae līberīque abdūcēbantur servitūrī. (12)

EI-Nouns
libīdō, libīdinis f. desire, whim, lust

US-A-UM Adjectives
integer, integra, integrum whole, untouched

EI-Adjectives
pār, genitive **pāris** equal
fēlīx, genitive **fēlīcis** happy, fortunate

Ubi tandem bonīs sub iuribus vīvere poterimus, fēlīcēs, ut amīcī et pārēs? (13)

"Now it is time to look at the famous speech by Calgacus that I mentioned before, or at least a part of it. When the Romans under Agricola advanced into Caledonia, they were confronted by an army that Calgacus led. At a place called *Mons Graupius*, Mount Graupius, they faced off. Tacitus wrote down a speech which the chieftan supposedly made to his soldiers before the battle, and that is what we will look at. You read the Latin, and I will translate and ask you some questions as we go. Tacitus writes a very compressed Latin, not easy, but very powerful:"

Raptōrēs orbis, postquam cūncta vastantibus dēfuēre terrae, mare scrūtantur. Sī locuplēs hostis est, avārī, sī pauper, ambitiōsī, quōs nōn Oriēns, nōn Occidēns satiāverit: sōlī omnium opēs atque inopiam parī adfectū concupīscunt. Auferre trucīdāre rapere, falsīs nōminibus, imperium, atque ubi sōlitūdinem faciunt, pācem appellant…

"Robbers of the world, after the lands have run out for them, men who devastate all things, they now scrutinize the sea. If the enemy is wealthy, they are greedy; if poor, they're power-hungry – men whom the East cannot satisfy, nor the West; they alone desire the wealth of all and their impoverishment with equal passion. To carry away, to butcher, to steal – with these words falsified, they call this Empire, and when they make a desert, they call it 'Peace'…"

(14)

What case is *orbis*, and how is it translated?
The first seven words include one Present Active Participle. Which word is it, and how is it translated?
What case is the noun *mare*?
Is *scrūtantur* deponent, yes or no? What person and number is it?

(15)

What is the Latin corresponding to 'rich' and 'poor'?
What is the case, number, and gender of *quōs*? How is it translated?
What case is the adjective noun pair *parī adfectū*?
What Latin words that you know are related to the verb *concupīscunt*?
How is *sōlitūdinem* translated here?

Līberōs cuique ac propinquōs suōs nātūra cārissimōs esse voluit: hī per dīlēctūs alibī servītūrī auferuntur; coniugēs sorōrēsque etiam sī hostīlem libīdinem effūgērunt, nōmine amīcōrum atque hospitum polluuntur. Bona fortūnaeque in tribūtum, ager atque annus in frūmentum, corpora ipsa ac manūs silvīs ac palūdibus ēmūniendīs inter verbera et contumēliās conteruntur…

"Nature wished each man's children and his own relatives to be his most precious ones; these, through conscriptions, are carried away, to be slaves elsewhere; wives and sisters, even if they escape the enemy's lust, are polluted by the names 'friends' and 'guests'. Our goods and fortunes are exhausted on tribute, our land and lifeyears on grain, our very bodies and hands on clearing out woods and swamps amidst whips and insults."

(16)

How is *cuique* translated here?
Is *cārissimōs* Positive, Comparative, or Superlative? What is its case, gender, and number?
What verb does *voluit* come from? What tense is it?
How is *hī* translated here?

(17)

There is one Future Active Participle here: write it together with its translation.
What case is *nōmine*? Which preposition from B.W.I.F. is used to translate it?
What case and number are the words *bona fortūnaeque* here?
What case and number is the noun *manūs* in this passage?

Ita sublātā spē veniae tandem sūmite animum, tam quibus salūs quam quibus glōria cārissima est. Brigantēs fēminā duce exūrere colōniam, expūgnāre castra, ac, nisi fēlīcitās in socordiam vertisset, exuere iugum potuēre: nōs integrī et indomitī et in lībertātem, nōn in paenitentiam bellātūrī; prīmō statim congressū ostendāmus, quōs sibi Calēdonia virōs sēposuerit.

"So, with all hope of forgiveness eliminated, at long last take heart, [you] for whom security is most precious, as well as those of you for whom glory is so. The Brigantes, with a woman their leader, burned down a colony, stormed a camp, and, if their fortunateness had not turned into laziness, were able to take off their yoke. We are untouched and unmastered and about to fight a war for freedom, not regret. In the first encounter let us show at once what sort of men Caledonia has laid aside for herself!"

(18)

There are four words from the new vocabulary in this passage; what are they?
There is one Ablative Absolute in the first sentence. What is it?
What form of the verb is *sūmite*?

(19)

What is the subject of the verb *potuēre*?
What case and number is the pronoun *nōs*?

There is one Future Active Participle here, on a verb you have not learned. What is it, and what case is it?

I had another question for Latinitas. Why did Tacitus describe the Roman empire as such a bad thing here?

"Because it is true," Latinitas replied. "And because it was a Roman belief that it was better to win wars against worthy opponents – peoples who were especially noble, or especially dangerous. Tacitus wrote about Calgacus like this because his father-in-law, when he told him stories about his campaigns, used to describe him as a worthy opponent."

Was he?

"After the battle at Mons Graupius nearly 10,000 Caledonians were left dead on the field, versus 360 Romans. Perhaps they were disorganized or outmatched in their armor or weaponry. But if you were there, you would probably call it, not a fair fight, but a massacre."

60. A nineteenth-century frieze from the Great Hall of the National Galleries of Scotland showing early residents of the area and various Roman generals and emperors who attempted to incorporate Scottish lands into the empire. *Notā bene Calgācum, Tacitum, Agricolam*.

61. Pavimentum Pompeiī ex domō Faunī quod fēlem, gallum, anatēs, aliquōs piscēs cēnandōs refert. A mosaic from the House of the Faun in Pompeii which shows a cat, cock, ducks, and some fish for a meal.

Explōrātiō Vīcēsima Octāva (XXVIII)
Adventure Twenty-Eight

Marcus Aurelius, *Letters*
The Pronoun *iste, ista, istud*
The Indefinite Pronoun *quīdam, quaedam, quoddam*
Supines
Ordinal Numbers

Lorium, Etruria, Italia
Mēnsis Aprilis
L. Cuspiō Pactumeiō Rufīnō L. Statiō Quadrātō cōnsulibus

Lorium, in Etruria, Italy
The month of April
L. Cuspius Pactumeius Rufinus and L. Statius Quadratus, consuls (142 C.E.)

One reason I always looked forward to our visits was that, while the pandemic was raging, I spent most of my time inside the apartment; wandering through ancient places was often all the exercise I got that day. When the weather was good I would usually go for a stroll around my neighborhood, but when it was bad, like today, I would sit outside on a bench under the awning of our building. And that was where Latinitas met me today, with a different greeting than usual. *Havē*, she said to me, hello. She explained this was a substitute for *salvē*, and so I replied *havē* in turn. She shook the rain off her umbrella and tucked it behind the bench.

"Today we are going to visit a Roman emperor again, and this time up close. And once we're done, if we have time, we'll make a short stop somewhere more exotic."

New Jersey?

"No, more exotic than that, you'll see."

Heat was pouring from the door of the *culīna* or kitchen before us. The room had a high, smoke-covered ceiling, and while it was not huge – about as large as the kitchen at the pizza parlor around the corner from me – it clearly belonged to an important *domus*. The pieces of servingware were silver, there were two baking ovens along one wall, plus a fireplace with a pot of boiling water on the other, and a place to roast meats on a spit that could have easily accommodated a large boar – a fresh pair of tusks stood propped up against the wall. Latinitas, who had disguised herself as one of the servants, was standing with me near the entrance, waiting for the cooks to finish their work.

They eventually handed her a basket of fine crispy white bread which she passed over to me. The hot dishes, which she carried, were clay pots full of asparagus in a dark liquid that smelled somewhat like fish sauce, along with a roasted duck. We carried the meal down a long passageway, past dozens of little pantries and bedrooms. No one was in the hall, but from the other side of the complex – and I had begun to suspect we were in something like a palace – I could hear a large crowd of people talking, and an occasional phrase from a musical instrument. One servant – an older enslaved man who was talking to himself and seemed to be on the verge of a panic attack – came running through the corridor so fast that we barely pressed ourselves against the wall in time. Then for a moment I ran my hand over the wall and contemplated its beautiful paint job, a soft, glossy mix of red and yellow panels with detailing in black.

We eventually reached the room we were looking for. *Cībus*, Latinitas yelled, 'food', and an adūlescēns told us to come in: *Intrā*. He did not pay me any attention. *Hūc* he said to Latinitas, 'over here', pointing to a clear spot in his room, much of which was a mess of writing tablets and books. As we turned to leave, he stopped us – *manē* – and reached for one of the documents. *Istae ad Frontōnem*. *Istae*, these, referred to the *litterae* or letter he handed her. I could already tell that this was going to be our reading for today.

We walked to the end of the hallway and took a stairway to the second floor, then climbed a ladder up to a belvedere, a small open tower, which afforded us a good view of the palace, and a place to study and chat.

Who was the room service for? I asked.

"That was young **Marcus Aurelius**. You can call him the emperor Marcus Aurelius, although he won't receive that title for another twenty years, when he turns forty. His adopted father, Antoninus Pius, the current emperor, is raising him to be his heir."

He didn't look especially emperor-like to me – he could have been any of the thousands of young Italian men we had encountered – but of course it's not in your genetics to be one; it takes a long period of training and experience.

Across the courtyard I could see the dining room where the party was gathered for dinner.

"Pius is over there with his family and courtiers."

Why doesn't Marcus Aurelius join them?

"Marcus has chosen to live the life of a philosopher – a Stoic philosopher in particular, the same school that Seneca and Musonius Rufer belonged to. (Those two are long dead now, by the way.) What that means is that in addition to all the training a young prince receives – sitting with his father during court deliberations, following debates in the Senate, learning to speak, learning to hunt – he is putting himself through a regimen of reading, spiritual reflection, and ascetic denial. For that reason he tends to avoid court dinners, unless Pius insists that he be present, and requests bread and vegetables to eat, which he thinks of as poor people's food."

What about the duck?

"He has a weakness for duck."

The sun had just set, and a warm spring wind blew through the flower garden outside, which carried a whiff of fragrance up to our perch. The *lūna* was bright in the east, but there were no *stellae* yet.

1. The Pronoun *iste, ista, istud*

"Before it gets too dark, let's do today's lesson about Demonstrative Pronouns. You know, now, the pronoun *hic, haec, hoc*, which refers to something close by, and its opposite, the pronoun *ille, illa, illud*, which points to something far away. There is another pronoun *iste, ista, istud*, that is used when the speaker wants to add a strong emotional coloring to their indication, either positive or negative. It can be translated as 'this' or 'that' in the singular, as 'these' or 'those' in the plural:"

iste, ista, istud	this/that (s.), these/those (pl.) [A]	"Emotionally positive or negative"

Singular 'this/that'			Plural 'these/those'		
M.	F.	N.	M.	F.	N.
iste	ista	istud	istī	istae	ista
istum	istam	istud	istōs	istās	ista
istīus	istīus	istīus	istōrum	istārum	istōrum
istī	istī	istī	istīs	istīs	istīs
istō	istā	istō	istīs	istīs	istīs

"This pronoun provides Spanish and Italian with their words for 'this': *esta, esto* and *questa, questo*."

pudor iste; beneficiīs istīs (two translations); istō vulnere; ista animalia (two translations) (1)
of this love; (with) those words; those (things) (acc.) (2)
Nīl habet ista suī umbra; sed tēcum venit manetque. (3)
Istum amōrem ex meō removēre animō volō. (4)
Quam diū furor istum perditissmum aget? (5)

2. The Indefinite Pronoun *quīdam quaedam quoddam*

"There is a common pronoun *quīdam quaedam quoddam* which means 'certain'. It is formed by combining the Relative Pronoun with the ending *-dam*. When the Relative Pronoun ends with the letter m, it changes to n."

The Indefinite Pronoun *quīdam quaedam quoddam*, 'certain' Declined (B)

Singular			Plural		
M.	F.	N.	M.	F.	N.
quīdam	quaedam	quoddam	quīdam	quaedam	quaedam
quendam	quandam	quoddam	quōsdam	quāsdam	quaedam
cuiusdam	cuiusdam	cuiusdam	quōrundam	quārundam	quōrundam
cuidam	cuidam	cuidam	quibusdam	quibusdam	quibusdam
quōdam	quādam	quōdam	quibusdam	quibusdam	quibusdam

quoddam oppidum; quandam verbōrum vim; quīdam rēx nomine Antiochus (6)
Post mē erat Aegīna, ante mē Megara, dextrā Piraeus, sinistrā Corinthus, quae oppida quōdam tempore flōrentissima fuērunt. (7) "*flōreō, flōrēre* means 'to flourish'."

3. Supines

"From the Perfect Passive Participle come two verb forms, called **Supines**, that are both translated in English as 'to verb' – although they are not infinitives." (C)

"One form is the Perfect Passive Participle with the ending *-um*. This is used in sentences with verbs that describe motion; it names the purpose of the motion."

Amīcus meus mē Rōmam puellam suam vīsum dūxit.
My friend led me to Rome to see his girl.

"The other form is the Participle with the ending *-ū*. This is combined with an adjective to define the adjective."

pulcherrimum vīsū	mīrābile dīctū	bonum cognitū
a most beautiful thing to see	marvellous to say	good to know

"Supines are not common, but one appears in Marcus' letter."

Veniunt istae spectātum, veniunt audītum. (8)
Istud ego optimum factū habeō. (9)

"The verb *habeō* can mean 'to hold' in the sense of 'consider'."

4. Ordinal Numbers

"One more thing. In this letter that Marcus wrote you are going to see several **Ordinal Numbers**. Those are numbers that indicate the position of something in a list; in English, most of them end with '-th'. They are US-A-UM adjectives in Latin. Starting with the number three, they resemble Cardinal numbers, but with altered stems:"

Cardinal Numbers versus Ordinal Numbers

ūnus, a, um	one	**prīmus, a, um**	first
duo, duae, duo	two	**secundus, a, um**	second
trēs, tria	three	**tertius, a, um**	third
quattuor	four	**quartus, a, um**	fourth
quīnque	five	**quintus, a, um**	fifth
sex	six	**sextus, a, um**	sixth
septem	seven	**septimus, a, um**	seventh
octō	eight	**octāvus, a, um**	eighth
novem	nine	**nōnus, a, um**	ninth
decem	ten	**decimus, a, um**	tenth

A-Noun

hōra, hōrae	f.	hour; season

UO-Noun

cībus, ī	m.	food
magister, magistrī	m.	teacher; master
oleum, oleī	n.	oil

In the ninth hour the first wife of the second master gave a sixth part of the food and an eighth part of the oil to her third child. (10)

A-Verb

dēsīderō, dēsīderāre, dēsīderāvī, dēsīderātus to desire, miss
indīcō, indīcere, indīxī, indīctus to announce, inform
indīcō, indīcāre, indīcāvī, indīcātus to indicate

Deponent A-Verb

moror, morārī, morātus sum to delay, linger
commoror, commorārī, commorātus sum to delay, linger

E-Verb

lībet, lībēre, lībuit or lībitum + dat. it is pleasing
studeō, studēre, studuī + dat. to be eager, study

"Both of these verbs will often go with a dative noun or pronoun:"
Huic mulierī petere amicās libet. To this woman it is pleasing to seek her friends.
"A dative word will be the object of *studeō*:"
Librīs multīs et ingentibus studīvī. I have studied many and great books.

I-Verb

fundō, fundere, fūdī, fūsus to pour, spill
infundō, infundere, īnfūsī, īnfūsus to pour on
legō, legere, lēgī, lectus to read; to collect
perlegō, perlegere, perlēgī, perlectus to read through

Deponent I-Verb

prōficiscor, prōficiscī, prōfectus sum to set out

Adverb

hodiē	today
ita	so
mānē	in the morning

Conjunction

quantum	how much, as much as

So in the morning we set out, about to pour water, as much as is possible, onto the fire.(11)
Because I miss Rome, it is pleasing to me to set out soon, and not to study and not to read those poems. (12) "Use a form of *iste* for 'those."

"So," Latinitas said, breaking the wax seal on the letter, "let's see what young Marcus has to say. This letter is written to his mentor Fronto, **Marcus Cornelius Fronto**. At the moment, Fronto is the most respected living authority on Latin prose style; he has a small school of eager disciples, the *Frontōniānī*, who, like Marcus Aurelius, are absolutely devoted to him. He likes to hold up the old-fashioned Latin of Cato the Elder as a model for people to copy, and has his students read Cato's speeches. Fronto's hometown is Cirta, a city west of Carthage; Fronto is North African, like many Roman writers who we'll be meeting in the next few days. He has worked his way up through the imperial hierarchy, and this year he will be appointed consul."

"Fronto is currently in Rome, and Marcus has been sending him daily updates from the villa."

She shared the text of Marcus Aurelius' letter to Fronto with me, then had me sound out the words; she explained those I have written below. *Translate as much as you can of this.* (13)

Havē mihi magister cārissime. Nōs valēmus. Ego hodiē ab hōrā nōnā noctis in secundam diēī, bene dispositō cibō, studīvī; ā secundā in tertiam soleātus libentissimē inambulāvī ante cubiculum meum. Deinde calceātus, sagulō sūmptō (nam ita adesse nōbīs indictum erat), abiī salūtātum dominum meum.

dispōnō, dispōnere, disposuī, dispositus	to digest
soleātus, a, um	wearing sandals'
libentissimē	from *libēns*, Present Active Participle of *libet*
inambulō, inambulāre, inambulāvī	to walk

cubiculum, cubiculī, n.	bedroom
calceātus, a, um	wearing shoes
sagulum, ī, n.	purple general's cloak
salūtō, salūtāre, salūtāvī, salūtātum	to greet

Ad vēnātiōnem profectī sumus, fortia facinora fēcimus, aprōs captōs esse fandī audīmus, nam videndī quidem nūlla facultās fuit. Clīvom tamen satis arduum successimus; inde post merīdiem domum recēpimus. Ego mē ad libellōs.

"We set out for the hunt, we did brave deeds, we hear that boars were captured from hearsay, for indeed there was no chance of seeing them. Nevertheless we went up a sufficiently steep hill; then after noon we returned home. I took myself to my books."
What is the person, number, and tense of *profectī sumus*? (14)

Translate this: (15)
Igitur calceīs dētractīs, vestīmentīs positīs in lectulō, ad duās hōrās commorātus sum. Lēgī Catōnis ōrātiōnem dē bonīs Pulchrae… "Iō," inquis puerō tuō, "vāde quantum potes, dē Apollonis bibliothēcā hās mihi ōrātiōnēs adportā." Frūstrā: Nam duo istī librī mē secūtī sunt….

calceus, ī, m.	shoe
dētrahō, dētrahere, dētraxī, dētractus	to pull off
vestīmentum, vestīmentī, n.	clothes
lectulus, lectulī, m.	bed
dē bonīs Pulchrae	'on the goods/property of Pulchra'
iō	hey
vādō, vādere, vāsī	to rush
bibliothēca, ae, f.	library
adportō, adportāre, adportāvī, adportātus	to carry to

Sed ego, ōrātiōnibus hīs perlēctīs, paululum miserē scrīpsī quod aut Lymphīs aut Volcānō dīcārem… (16)

paululus, a, um	a little bit
Lympha, ae, f.	water-goddess, referring to waste-disposal in the drain
Volcānus, ī, m.	Vulcan, fire god, referring to fire as a waste-disposal
dīcārem	'I would like to dedicate', from *dīcō, dīcāre, dīcāvī, dīcātus*

Ego videor mihi perfrīxisse; quod māne soleātus ambulāvī, an quod male scrīpsī, nōn sciō. Certē homō aliōquī pītuītōsus, hodiē tamen multō mucculentior mihi esse videor. (17)

perfrīgescō, perfrīgescere, perfrīxī	to catch a cold
an	or
certus, a, um	certain
aliōquī	otherwise, at other times
pītuītōsus, a, um	with a runny nose
mucculēns, mucculentis	full of mucus

Itaque oleum in caput īnfundam et incipiam dormīre, nam in lucernam hodiē nūllam stillam inicere cōgitō, ita mē equitātiō et sternūtātiō dēfetīgāvit. Valēbis mihi magister cārissime et dulcissime, quem ego, ausim dīcere, magis quam ipsam Rōmam dēsīderō. (18)

lucerna, lucernae, f.	lamp
stilla, stillae, f.	drop
iniciō, inicere, iniēcī, iniectus	to throw into
equitātiō, equitātiō, f.	riding
sternūtātiō, sternūtātiō, f.	sneezing
dēfetīgō, dēfetīgāre, dēfetīgāvī, dēfetīgātus	to fatigue
ausim	'I would dare'; from *audeō, audēre, ausus sum*

When I finished studying it, she closed it up again. She said she would deliver it to Fronto later.

By now it was quite dark, and stars had joined the moon in the sky. Latinitas then did something that took my breath away. She put a bit of cloud beneath our feet, then raised her right hand. At once the cloud carried us upward through the air, very fast. It was like being in an airplane after it has taken off: we saw Rome below us, faintly lit by nighttime fires, then Ostia and the cities of Latium and Tuscany, very dim but unmistakeable. Soon after that we could see the Mediterrean shimmering in the sun, which appeared to slowly climb in the west as we got higher and higher. A few minutes later we could look down and see the whole world. I guess this view of earth hasn't changed that much since antiquity, except that there are many more lights on the night side now, and the polar cap is smaller than it was then.

Before Latinitas sent me back to my apartment, she let me have a look at the moon and the sun and the planets and stars all around us, and one last glance at the earth, which was shrinking in the distance to a pale blue dot.

“Remember this view. Philosophers like Marcus Aurelius used to spend their whole lives trying to get this kind of perspective on the world using nothing but their imagination. You can see it with your own eyes.”

62. A recent reconstruction of how Marcus Aurelius may have looked when he was emperor, based on ancient portrait busts. The particular details of his hair, skin, and eye coloring are largely invented; notice also how his curls, especially in his beard, have been downplayed. *Omnēs refectūs novī magnō cum granō salis accipiendī sunt*; all modern reconstructions should be taken with a large grain of salt.

63. An ivory carving, the ‘Lakshmi statuette’, manufactured in India but found in Pompeii. How it traveled so far from its native land is unknown. *Ignōtum est quōmodo tam procul ā patriā ferrētur*.

Explōrātiō Vīcēsima Nōna (XXIX)
Adventure Twenty-Nine

Apuleius, *Florida*
Gerunds
Ablative of Respect
The Verb *mālō*

Forum, Karthāgō
Mēnsis Martius
M. Gaviō Orfītō L. Arriō Pudente cōnsulibus

The Forum, Carthage
The month of March
M. Gavius Orfitus and L. Arrius Pudens, consuls (165 CE)

As soon as we blinked into the past this time, Latinitas asked me to guess which city we were in. Before us, underneath a large framed tent, was a little urban market, with merchants at their stalls selling various items – lamps, bowls, statues, flowers, fruit – along with many different kinds of spice. The scent of the spices, the workmanship of the carvings, and the dress of the vendors immediately made me think of India, so I guessed India.

"The correct answer is Carthage," she said, "the same city we visited a few weeks ago. You can tell from the street painting," – she pointed behind me to a large graffiti in slanting letters that read BENE CACA, 'shit well!' – "that we are in a place where people speak Latin. India is not part of the Roman Empire, but the Empire's trade routes extend far beyond its borders – westward along the Atlantic coast, and east, into the Indian Ocean. There is a thriving trade, particularly in the cities, for imports from the Arabian peninsula and India, with the biggest demand for spices and scents that do not grow in the Mediterranean. This cinnamon, this pepper, these ivory statues – all come from India. And where there is trade and travel, immigrants follow; this is Carthage's Indian neighborhood. It's not as large as the ones in Rome and Alexandria, but it is still growing."

I walked over to one of the stalls and saw a sign that said PIPER on a basket of peppercorns. I verified the meaning of the word with Latinitas and asked her for some coins.

Ego volō aliquid piperis, 'I want some pepper', I said to the *mercātrix*.

Tribus assibus, three *as*'s (the smallest coin), she replied, and gave me a few ounces worth wrapped in a piece of cloth. I planned to give this to my family, who for a while had been wondering why I would not answer my phone in the afternoon. They would never believe my story if I told them, of course, but I thought gifting them some genuine 1,900 year old black pepper would be a nice gesture.

The last time we visited Carthage, in the era of Julius Caesar and Sallust, the city was still a bit of a ghost town. This time crowds stretched down the street as far as the eye could see. As we walked to the *forum* or city center a wagon passed us carrying a large statue of Juno, gorgeously decorated with flowers and colorful cloth. The Carthaginian *forum* was like flatter version of the Roman one, and even had its own version of the temple of Capitoline Jupiter. Most of the people were chatting in Latin, but there were languages I didn't recognize too, one that Latinitas called Punic – a branch of the Semitic languages related to Phoenician, a distant cousin of Arabic and Hebrew – and one she called Berber, an old African language.

We found a place to study behind the Capitoline temple, and Latinitas handed me a green pear she had bought at the market, which I snacked on while watching the crowd. From where we sat we could see a speakers' platform, a *rostrum*, and a man who was preparing to make a speech to the crowd gathered below. He was a middle age man, charismatic and tall, and I noticed that his leg was bandaged and splinted. He was clearly recovering from some kind of leg injury, and leaning heavily on his staff.

"*Ille est Apuleius* – ***Lucius Apuleius Madaurensis***. That's **Lucius Apuleius**, a native of the city of Madaurus, which is about a hundred miles west of here, near the edge of the Sahara desert. We are going to listen to him speak later."

1. Gerundives and Gerunds

"First, though, take out your book. I am going to teach you today about **Gerunds**. Gerunds are words made from Gerundive Participles – verbs with the ending *-ndus, -nda, -ndum*, which we have already studied."

A-Verb	-andus, a, um	amandus, a, um

E-Verb	-endus, a, um	movendus, a, um
I-Verb	-endus, a, um	dīcendus, a, um
Long I-Verb	-iendus, a, um	audiendus, a, um
Mixed I-Verb	-iendus, a, um	capiendus, a, um

"Gerundives are usually nominatives and are usually combined with a form of sum; they are translated 'to be verbed', and imply obligation. Gerunds, however, are never in the nominative, and they are translated 'verbing'."

"There are **Gerund Nouns** and **Gerund Adjectives**. Let's consider their use in four different cases: accusative, genitive, dative, and ablative."

"*ACCUSATIVE GERUNDS* are usually paired with the preposition *ad*, meaning 'for'. (E) It is often best to translate *ad* + accusative as an English infinitive, 'to verb', since it indicates purpose."

Gerund Noun	
ad amandum	for loving; to love
Gerund Adjective	
ad amandam sorōrem	for loving the sister; to love the sister

"Note, by the way, that the sister is the *Object* of the love. A Present Active participle, like *amantem*, is also translated 'loving', but there the sister is the *Subject* who is loving: compare *ad amantem sorōrem*, 'to the loving sister, to the sister who loves' to *ad amandam sorōrem*, 'to love the sister'."

ad capienda arma; ad malum tollendum; for seeing the city; to think (1)
Vīvitis nōn ad servandam vītam sed voluptātem rapiendam. (2)

"*GENITIVE GERUNDS* are paired with another noun.(F) The ablative nouns *grātiā* and *causā*, both translated as 'for the sake of', often come after a genitive gerund and express purpose."

Gerund Noun	
ars amandī	the art of loving
amandī causā	for the sake of loving
amandī grātiā	for the sake of loving

Gerund Adjective	
ars carminum amandōrum	the art of loving poems

amandōrum carminum causā	for the sake of loving poems
carminum amandōrum grātiā	for the sake of loving poems

ars audiendī; servandī vērī grātiā; the art of living; for the sake of giving the sign [3]
Rōmam Campī Martiī videndī causā advēnimus. [4]

"*DATIVE GERUNDS* express purpose and mean the same thing as *ad* + accusative."[G]

Gerund Noun	
amandō	for loving, to love
Gerund Adjective	
amandae puellae	for loving the girl, to love the girl
amandīs carminibus	for loving poems, to love poems

Litterās miserō iuvandō scrībam. [5]

"*ABLATIVE GERUNDS* are translated with the preposition 'by'. [H] If they are joined to adjectives, they take the English preposition 'in' or 'at'; this is called the **Ablative of Respect**."

Gerund Noun	
amandō	by loving
bonus amandō	good at loving
Gerund Adjective	
amandō puerō	by loving the boy
expertus carminibus faciendīs	experienced in making poetry

Rogandā pāce, poscendīs meliōribus, vītam līberīs relīquimus pulchriōrem. [6]
Multa sine fīne dīcendō somnum audientibus faciam; nōn bonus dīcendō sum. [7]

"This is the difference between Gerundives and Gerunds:
Gerundives express Obligation, are usually nominative, and are translated 'to be verbed'.
Gerunds are nouns or adjectives paired with nouns; they are never nominative; they are translated 'verbing'; any noun they modify is their Object."

"Now let's learn some new vocabulary, which we will hear when Apuleius speaks."

A-Nouns

mēnsa, mēnsae	f.	meal, table

UO-Nouns

proelium, proeliī	n.	battle

EI-Nouns

amnis, amnis	m.	river
arbor, arboris	f.	tree
color, colōris	m.	color
genus, generis	n.	type, kind
mercēs, mercēdis	f.	wages, profit
mercātor, mercātōris	m.	merchant
senex, senis	m.	old man

U-Noun

exortus, exortūs	m.	sunrise

US-A-UM Adjectives

aequus, a, um	fair, equal
cēterus, a, um	other, the rest
situs, a, um	situated, facing

EI-Adjectives

dīves, dīvitis	rich
immānis, immāne	huge

A-Verbs

commemorō, commemorāre, commemorāvī, commemorātus to mention, recall

Preposition

apud + acc.	among; at the place of

Adverb

praetereā	furthermore
procul	far

Nōs praetereā, sitī procul ā domō, apud aliēnōs, hoc intelligimus: nōmina omnibus novīs nunc danda sunt – arboribus, amnibus immānibus, et aequē cūnctīs generibus animalium. (8)

2. The Irregular Verb *mālō*

"Latin has three common irregular verbs that are closely related to each other. You've already learned the first, *volō*, 'to want', or 'to be willing', and the second, *nōlō*, 'to not want, to not be willing'. The third is also a combination, of *magis* plus *volō,* 'to want more', which shortens to *mālō*, 'to prefer'. It has irregular forms in the Present tense and Infinitive. In the other tenses and forms, it has the endings of an I-Verb."

Irregular Verbs

mālō, mālle, māluī to prefer

Irregular Forms: (D)

Present Tense

mālō	mālumus	I prefer	we prefer
māvīs	māvultis	you prefer	you all prefer
māvult	mālunt	he she it prefers	they prefer

Infinitive

mālle	to prefer

Regular Forms

mālēbam, etc.	I was preferring
mālam	I will prefer
māluī	I preferred
mālueram	I had preferred
mālēns	preferring

Māvīs vidērī. You prefer to be seen.

Dīves mercator immānem argentī cōpiam parāre māvult quam in proeliō vītam fundere. (9)

Saepe apud mēnsam mala omnis generis in vītā senēs commemorant. (10)

Prope sōlis exortum corpus mīlitibus exercendum est; cēterī hāc cūrā carent; dormīre mālunt. (11)

Apuleius is best known today as the author of a Latin novel, the *Metamorphoses*, also known as the *Asinus Aureus*, The Golden Ass. It tells the story of a man named Lucius

who was magically transformed into a donkey after witnessing secret magic rites. At the end he is turned back into a human and converts to the worship of the goddess Isis.

But Apuleius' fame as a novelist would come later. To his contemporaries in Carthage he was best known as a sophist, a public speaker who could entertain and educate crowds with his lectures. When we saw him he was about to launch into a long disquisition on foreign lands. The first place he talked about was India. I realized that I had seen him leaving the Indian market just as we arrived there. So India must have been on his mind.

Latinitas opened up a small book so I could read along. It was a collection of his speeches called *Florida*. (The word means 'Anthology'; it has nothing to do with the U.S. state.) I couldn't understand him in real time, but after he had spoken for a few minutes we went over the text together. It began like this:

Translate as much as you can, using the vocabulary below for help. (12)

Indī, gēns populōsa cultōribus et fīnibus maxima, procul ā nōbīs ad orientem sitī, prope Ōceānī reflexūs et sōlis exortūs, prīmīs sīderibus, ultimīs terrīs, super Aegyptiōs ērudītōs et Iūdaeōs superstitiōsōs et Nabathaeōs mercātōrēs et flūxōs vestium Arsacidās et frūgum pauperēs Ityraeōs et odōrum dīvitēs Arabās – eōrum igitur Indōrum nōn aequē mīror eboris struēs et piperis messēs et cinnamī mercēs et ferrī temperācula et argentī metalla et aurī fluenta, nec quod Gangēs apud eōs ūnus omnium amnium maximus Eōīs rēgnātor aquīs in flūmina centum discurrit… nec quod īsdem Indīs ibīdem sitīs ad nāscentem diem tamen in corpore color noctis est, nec quod apud illōs immēnsī dracōnēs cum immānibus elephantīs pārī perīculō in mūtuam perniciem concertant… Sunt apud illōs et varia colentium genera.

Indus, a, um	Indian
populōsus, a, um	populous
cultor, cultōris, m.	inhabitant
oriēns, orientis, m.	the East
reflexus, ūs	tide
ultimus, a, um	most distant
super	beyond
ērudītus, a, um	learned, erudite
superstituōsus, a, um	intensely religious
Nabatheus, a, um	Nabatean
flūxōs vestium Arsacidās	'Parthians with billowing clothes'
frūgum pauperēs Ityraeōs	'Syrians poor in grain'

odor, odōris, m.	perfume
eboris struēs	'piles of ivory'
messis, messis, f.	crop
temperāculum, ī, n.	forge
metallum, ī, n.	vein (of ore)
fluentum, ī, n.	stream
eōīs rēgnātor aquīs	'king among Eastern waters'
discurrō, discurrere, discurrī, discursus	to run apart
ibīdem	in the same place
perniciēs, pernicieī, f.	destruction
concertō, concertāre, concertāvī, concertātus	to struggle together

I will give you the translation for the next passage:
"There are (men) skilled at trading merchandise and energetic at facing battles either with arrows, at a distance, or with swords, hand-to-hand. There is, furthermore, a race among them, an outstanding one, called the Gymnosophists ('Naked Wise Men'). These men I especially admire, because they are persons skilled, not in propagating the vine nor grafting a tree nor cutting the soil; they don't know how to cultivate fields or pan for gold or tame a horse or break a bull or to shear or feed a sheep or goat."

What are the five Gerund Adjective-Noun pairs in this passage? (13)
How would you say, in Latin, 'The battles must be faced either with arrows or swords'?
How would you say, 'The horse must be tamed'?

Sunt et mūtandīs mercibus callidī et obeundīs proeliīs strēnuī vel sagittīs ēminus vel ēnsibus comminus. Est praetereā genus apud illōs praestābile, Gymnosophistae vocantur. Hōs ego maximē admīror, quod hominēs sunt perītī nōn propāgandae vītis nec inoculandae arboris nec prōscindendī sōlī; nōn illī nōrunt arvum colere vel aurum cōlāre vel equum domāre vel taurum subigere vel ovem vel capram tondēre vel pāscere.

Translate as much of this as you can. (14)

Quid igitur est? Ūnum prō hīs omnibus nōrunt: sapientiam percolunt tam magistrī senēs quam discipulī iūniōrēs. Nec quicquam aequē penes illōs laudō, quam quod torpōrem animī et ōtium ōdērunt. Igitur ubi mēnsā positā… omnēs adolēscentēs ex dīversīs locīs et officiīs ad dapem conveniunt; magistrī perrogant, quod factum ā lūcis ortū ad illud diēī bonum fēcerint.

nōrunt	'they know'; short for *nō[vē]runt*, from *noscō, noscere, nōvī, nōtus*
sapientia, ae, f.	wisdom
percolō, percolere, percoluī, percultus	to seriously cultivate
tam… quam	both… as well as…
penes + acc.	at the place of, among
torpor, torporis, m.	sluggishness
daps, dapis, f.	feast
fecerint	'they have done', Perfect Active Subjunctive

Here is the next part and a translation:

Hic alius sē commemorat inter duōs arbitrum dēlēctum, sānātā simultāte, reconciliātā grātiā, pūrgātā suspīciōne, amīcōs ex īnfēnsīs reddidisse; itidem alius sēsē parentibus quaepiam imperantibus oboedīsse, et alius aliquid meditātiōne suā repperisse vel alterīus dēmōnstrātiōne didicisse; dēnique cēterī commemorant. Quī nihil habet adferre cūr prandeat, inprānsus ad opus forās extrūditur.

"This one mentions that he was selected as the arbitrator between two men, and when their grudge was healed, their goodwill restored, their suspicion cleansed, he rendered them friends instead of enemies; next, another one mentions that he obeyed his parents ordering something, and another, that he discovered something by his own meditation or learned from another man's demonstration; then the others mention things. He who has nothing to bring forward (as a reason) why he should eat lunch, is driven out, without lunch, to do his work."

There are three ablative absolutes in this passage; copy out the Latin of as many as you can find. (15)

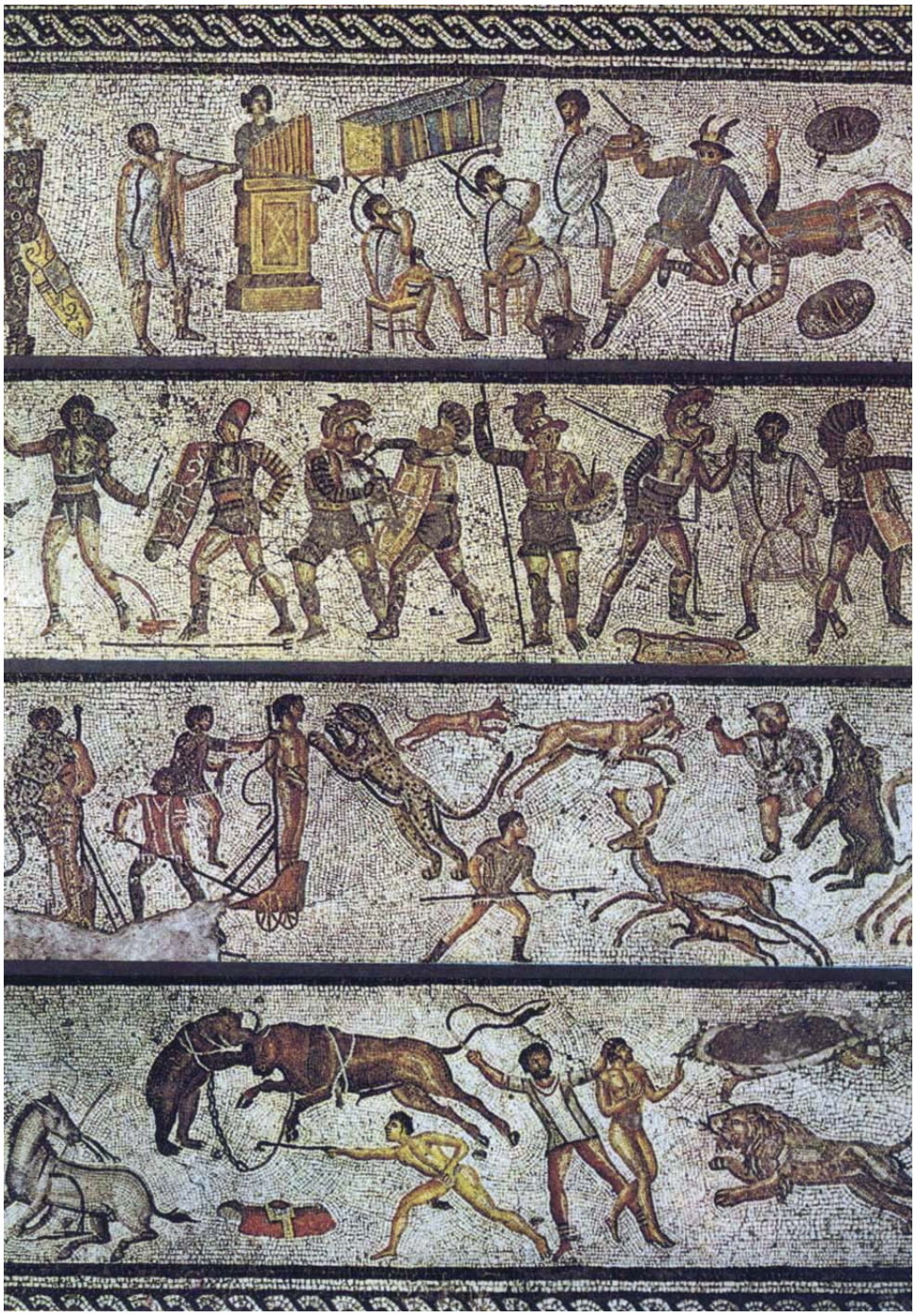
How would you say 'Then something has to be mentioned by the others'? (Use *cēterus* for 'other'.)

When his lecture was over, Apuleius was presented with a garland of flowers while the crowd cheered and a band began to play. As he limped away to the litter to be carried off he raised his hands triumphantly. The statue of Juno was carried through the crowd, and people formed a procession behind it, dancing as they moved along. Everyone was having a good time and although I had to get home soon to take a phone call from my doctor, I didn't want to leave.

"We'll be coming back to Carthage again tomorrow," Latinitas said before we left, "but it will be a more challenging visit, emotionally, so be prepared."

64. Maps from a Renaissance manuscript based on maps made by Ptolemy of Alexandria, the astronomer, in the 2nd century CE. The upper map shows the world that Ptolemy knew, the lower map shows the mouth (*ōra*) of the Ganges river emptying into the bay (*sīnus*) of the river and the Indian Sea (*Indicum Pelagum*).

65. Amphitheatrum Carthāgine in quō Perpetua sociīque Christiānī occīsī sunt postquam sē cultūrōs esse Imperātōrem dīvīnum nēgārent. The Amphitheater at Carthage in which Perpetua and her fellow Christians were murdered after they said they would not worship the divine Emperor.



66. A second-century CE mosaic from North Africa showing gladiators, hunters, and animals. Note the musical instrument being played in the top register, including a small pipe organ. The other registers show violent combats in different pairings: *gladiātōrēs cum gladiātōribus, hominēs cum animālibus, animālia cum animālibus*.

Explōrātiō Trīcēsima (XXX)
Adventure Thirty

Perpetua, *Passiō Perpetuae, The Passion of Perpetua*
Introduction to Subjunctives
Imperfect and Pluperfect Subjunctives
Translation of Subjunctives
Cum and *Dum* Clauses
Purpose Clauses
Substantive Clauses

Karthāgō
Mēnsis October
C. Fulviō Plautiānō P. Septimiō Gētā cōnsulibus

Carthage
The month of October
C. Fulvius Plautianus and P. Septimius Geta, consuls (203 CE)

The Amphitheater at Carthage was empty save for a few sullen vultures waiting patiently for the next event. We walked across the *harēna*, or sand, that covered the floor of the combat area. Latinitas had warned me that this had been the site, just a few days ago, of a violent gladitorial show where thousands of Carthaginians watched Christians, criminals, "and other perceived enemies of the Emperor," as she called them, being exposed to hungry animals, who devoured them alive before they were themselves hunted down and killed. This was hallowed, horrible ground. Thankfully – since I have little tolerance for such things – there were no visible signs of what had transpired. The dead had been buried or burned, and Mother Nature had reclaimed what was hers. But the spirits of those who were killed weighed on my mind as we walked. I thought of the crowds that had listened with civilized delight to Apuleius' speech about India, and wondered if some of those same people had cheered on the violence here. True, Apuleius had been speaking forty years earlier; but gladiator shows were being held even then, in Carthage and all the major cities of the Empire. A few days after our visit, I was talking to a friend who quoted me a line by a thinker named Walter Benjamin: "There is no document of civilization which is not at the same time a document of barbarism." Maybe that's a little cynical sounding, but the more we

explored the Roman Empire, the more it seemed to me like a plain description of its culture.

The arena was surrounded by high walls designed to keep the wild animals from attacking the spectators, but someone had left behind a ladder that we used to climb up into the stands. Once we sat down, it occurred to me that we had visited quite a few theaters and amphitheaters during our travels. Theater-going was a clearly a Roman thing.

Latinitas confirmed my suspicious. "*Panem et circēnsēs*, bread and circuses – that's a line from Juvenal. It is what the empire provides ordinary people, to keep them entertained and content with their lot."

"Of course, when it comes to lifestyles, there are many alternatives to the mainstream culture of bread and circuses. One of these alternatives is now growing and spreading and well on its way to becoming a community that will radically change the character of the empire. It is made up of the people who call themselves *Christiānī*. In several ways their way of life marks a radical break from traditional culture, even as it preserves some elements in new form. Today I will have you read a bit of the testimony left by a young Christian woman named Perpetua who was executed here the other day. Her memoir is one of the most famous example of Christian martyr literature. You will be able to understand most of it in the original if you can pick up a new feature of Latin."

After a pause – I was distracted by the weight of the topic – I asked: what's that?

"Subjunctive verbs."

1. Introduction to Subjunctives

"Subjunctive verbs," I repeated, and slowly took out my book.

"**The Subjunctive**," she continued, "is one of the three **Moods** of Latin verbs. Most verb forms you have learned until now have been in the **Indicative Mood**; they describe matter-of-fact, objective situations: *amō*, I love. Verbs in the **Imperative Mood** are for simple commands: *amā*, love!"

"Verbs in the **Subjunctive Mood** *ARE USED TO DESCRIBE ACTIONS THAT ARE IMAGINARY, DESIRED, OR SEEN FROM SOMEONE'S INDIVIDUAL PERSPECTIVE*. In English they are often translated by combining verbs with 'may' or 'might' or

'would' or 'should', like: I *may* go, I *might* run, I *would* be there, or, *should* I do better? But Latin often uses Subjunctives where modern English does not. *THIS MEANS THAT LATIN SUBJUNCTIVES CAN OFTEN BE TRANSLATED JUST LIKE INDICATIVE VERBS IN THE SAME TENSE, VOICE, PERSON, AND NUMBER*."

"Subjunctive verbs in Latin come in all persons and numbers, in both active and passive voice. However, they only appear in these four tenses; there are no regular future subjunctives:"

Present
Imperfect
Perfect
Pluperfect

"Today I will teach you the Imperfect and the Pluperfect Subjunctives, because they are among the most common and the easiest to create. They are easy because they use the same Personal Endings you already know:"

Active		Passive	
-m	-mus	-r	-mur
-s	-tis	-ris/re	-minī
-t	-nt	-tur	-ntur

2. Imperfect Subjunctives

"To start with, the **Imperfect Subjunctive** *IS FORMED BY ADDING THESE TWELVE PERSONAL ENDINGS TO THE PRESENT INFINITIVE OF THE VERB*. The *e* at the end of the infinitive is Short before *m*, *t*, *nt*, *r*, and *ntur*, but long before the other endings. This rule holds for all verbs, in all verb families, even Irregular verbs like *sum* and *eō* and *ferō* and *volō*."

Imperfect Subjunctives [(A)]

Infinitive	Active		Passive	
	Singular	Plural	Singular	Plural
amāre	amāre-m	amārē-mus	amāre-r	amārē-mur
	amārē-s	amārē-tis	amārē-ris/re	amārē-minī
	amāre-t	amāre-nt	amārē-tur	amāre-ntur
movēre	movēre-m, etc.		movēre-r, etc.	
dīcere	dīcere-m		dīcere-r	

capere	capere-m	capere-r
audīre	audīre-m	audīre-r
ferre	ferre-m	ferre-r
īre	īre-m	(no passive)
velle	velle-m	(no passive)
esse	esse-m	(no passive)

"Subjunctives of Deponent Verbs are based on the Active Infinitive you would expect them to have if they were *not* deponent – an Infinitive ending in *-āre*, *-ēre*, *-ere*, or *-īre*. As usual, their endings are passive, but with active meanings:"

Deponent Imperfect Subjunctives

Verb	Imaginary infinitive	Imperfect Subjunctive
mīror	'mīrāre'	mīrāre-r, etc.
sequor	'sequere'	sequere-r, etc.
mentior	'mentīre'	mentīre-r, etc.

"Imperfect Subjunctive verbs are sometimes translated like their equivalent Indicative forms would be – that is, 'was verbing' or 'was being verbed'. At other times they are translated 'might verb'. The correct translation depends on the context; after we learn the forms, you will learn how to choose the correct one."

Translation Possibilities for the Imperfect Subjunctive

1. as Imperfect Indicative: 'was verbing'
2. with 'might': 'might verb'

Active		Passive	
amārem	amārēmus	amārer	amārēmur
amārēs	amārētis	amārēris/re	amārēminī
amāret	amārent	amārētur	amārentur

I was loving	we were loving	I was being loved	we were being loved
I might love	we might love	I might be loved	we might be loved
you were loving	you all were loving	you were being loved	y'all (etc.)
you might love	you all might love	you might be loved	y'all might be loved
h/s/i was loving	they were loving	h/s/i was being loved	they (etc.)
h/s/i might love	they might love	h/s/i might be loved	they (etc.)

"Here are 20 Imperfect Tense verbs. Twelve of these are Subjunctive; the other eight are Indicative. You do not have to translate the Indicatives. When you encounter a Subjunctive, give the meaning of the verb, the person, number, and voice (Active or Passive). *Translate each one in two different ways*, like I just showed you. Remember: Imperfect Indicatives contain the syllable *-ba-*, while Subjunctives are based on the Infinitive."

dēbēbātur, īret, amābās, vidērentur, errārēs, tenēbāre, precābantur, ferrēmus, servārēminī, manērētis, agēbās, mitterent, sequereris, audīrētur, inveniēbas, condēbam, hortārēmur, verterem, cēdēbant, cupīrer [1]

3. The Pluperfect Subjunctive

"The **Pluperfect Active Subjunctive** *IS FORMED BY ADDING THE ACTIVE PERSONAL ENDINGS TO THE PERFECT INFINITIVE*. The Perfect Infinitive is always the Perfect Stem plus *-isse*. These forms are all regular:"

The Pluperfect Active Subjunctive [B]

Infinitive	Active	
	Singular	Plural
amāv-isse	amāvisse-m	amāvissē-mus
	amāvissē-s	amāvissē-tis
	amāvisse-t	amāvisse-nt
mōv-isse	mōvisse-m, etc.	
dīx-isse	dīxisse-m	
cēp-isse	cēpisse-m	
audīv-isse	audīvisse-m	
tul-isse	tulisse-m	
īv-isse	īvisse-m	
volu-isse	voluisse-m	
fu-isse	fuisse-m	

"These verbs are sometimes translated like their equivalent Indicative forms, by adding 'had', and sometimes with 'might have':"

Translation Possibilities for the Active Pluperfect Subjunctive
1. as Pluperfect Indicative: 'had verbed'
2. with 'might have': 'might have verbed'

amāvissem	amāvissēmus
amāvissēs	amāvissētis

amāvisset	amāvissent
I had loved	we had loved
I might have loved	we might have loved
you had loved	you all had loved
you might have loved	you all might have loved
h/s/i had loved	they had loved
h/s/i might have loved	they might have loved

"Now to the passive voice. What is the Imperfect Subjunctive of *sum*?"

I checked my notes and said:

essem	essēmus
essēs	essētis
esset	essent

"Good. The **Pluperfect Passive Subjunctive** *IS FORMED BY TAKING THE PLUPERFECT PASSIVE INDICATIVE – THE PERFECT PASSIVE PARTICIPLE PLUS ERAM – AND REPLACING ERAM WITH THE SAME FORM OF ESSEM*. Notice that *eram* is the Imperfect Indicative of *sum*, and you are replacing it with *essem*, the Imperfect Subjunctive of *sum*:"

The Pluperfect Passive Subjunctive (C)

Indicative		Subjunctive	
		Singular	Plural
amātus <u>eram</u>	>>	amātus, a, um <u>essem</u>	amātī, ae, a essēmus
		amātus, a, um essēs	amātī, ae, a essētis
		amātus, a, um esset	amātī, ae, a essent
		I had been loved	we had been loved
		I might have been loved	we might have been loved
		you had been loved	you all had been loved
		you might have been loved	you might've been loved
		h/s/i had been loved	they had been loved
		h/s/i might have been loved	they might've been loved

mōtus eram, etc.	>>	mōtus essem, etc.
dictus eram	>>	dictus essem
captus eram	>>	captus essem
audītus eram	>>	audītus essem
lātus eram	>>	lātus essem

"Deponent Verbs in the Subjunctive will, as usual, have Passive forms with active meanings:"

mīrātus eram	>>	mīrātus essem
secūtus eram	>>	secūtus essem
mentītus eram	>>	mentītus essem

Translation Possibilities for the Passive Pluperfect Subjunctive
1. as Indicative: 'had been verbed'
2. with 'might have': 'might have been verbed'

amātus, a, um essem	amātī, ae, a essēmus
amātus, a, um essēs	amātī, ae, a essētis
amātus, a, um esset	amātī, ae, a essent

I had been loved	we had been loved
I might have been loved	we might have been loved
you had been loved	you all had been loved
you might have been loved	you all might have been loved
h/s/i had been loved	they had been loved
h/s/i might have been loved	they might have been loved

"Remember: (D)
AN INFINITIVE WITH A PERSONAL ENDING MARKS A SUBJUNCTIVE.
AN IMPERFECT -RE- MARKS AN IMPERFECT SUBJUNCTIVE,
AND A PLUPERFECT -SSE- MARKS A PLUPERFECT SUBJUNCTIVE."

"Here are 20 Pluperfect Tense verbs. Twelve of these are Subjunctive, the other eight are Indicative. When you encounter a Subjunctive, give the meaning of the verb, the person,

number, and voice (Active or Passive). Translate both ways. Remember: the Indicatives contain the sequence *era*, while Subjunctives have the marker *sse* before the personal ending."

vīcissent, docuerat, mōtus esset, īvissēs, verteram, sēnsae erātis, spectāvissem, mīssī erant, iussissēmus, cōgitāverat, gesta essent, mūtātī erant, cessisset, parāta essēs, relicta essem, quaesierās, mixtae essētis, scīverat, iactī essēmus, duxissētis (2)

"Write a synopsis of *moveō, movēre, mōvī, mōtus* in your notebook. Use the 3rd person singular, feminine." (3)

	Indicative		Subjunctive	
	Active	Passive	Active	Passive
Present	.	.		
Imperfect	.	.	.	.
Future	.	.		
Perfect	.	.		
Pluperfect	.	.	.	.
Pres. Infinitive	.	.		
Perf. Infinitive	.			
Imperative (s.)	.	.		
Imperative (pl)	.	.		

Present Active Participle	.
Perfect Passive Participle	.
Future Active Participle	.
Gerund Participle	.

4. Translation of Subjunctives

"Now let's talk more about the **translation of Subjunctives**. As I said before, *a Latin Subjunctive verb is often translated as if it were Indicative, in the same tense*. This happens when it follows an Interrogative Pronoun like *quis, quandō, quid, ubi, cūr, quōmodo* – who, when, what, where, why, how:"

Quid vidēret, nescīvit.
vidēret, Imperfect Subjunctive, is treated as *vidēbat*, Imperfect Indicative
What he was seeing, he did not know = He did not know what he was seeing.

Interrogābāmus quis discessisset.
discessisset, Pluperfect Subjunctive, is treated as *discesserat*, Pluperfect Indicative
We were asking who had departed.

"The same happens when a Subjunctive follows a Conjunction like *quia, quod*, *antequam*, or *postquam*:

Quod fēlix nōn esset, novam vītam parāre sibi volēbat.
esset, Imperfect Subjunctive, is treated as *erat*, Imperfect Indicative
Because he was not happy, he wanted to prepare a new life for himself.

Cucurrit miser postquam perīcula intellexisset.
intellexisset, Pluperfect Subjunctive, is treated as *intellexerat*, Pluperfect Indicative
The miserable (man) ran after he had understood the dangers.

"IDENTIFY THE PERSON, NUMBER, TENSE, VOICE, AND MOOD OF EACH SUBJUNCTIVE VERB."

Ubi fuissēs, cūr discessissēs, quandō rēs tuae gestae essent, discere voluimus. (4)
Quod mūtāre multa dē lēgibus vellem, cōnsulēs ad agendum vocābam. (5)

"This same rule applies to the Latin conjunctions *cum* and *dum* – the Subjunctive is treated as an Indicative in the same tense, person, and number. *HOWEVER, A SUBJUNCTIVE VERB EXPANDS THE POSSIBLE MEANING OF THESE CONJUNCTIONS*. Add these new meanings of *cum* and *dum* to your vocabulary."

cum + Indicative Verb	when
cum + Subjunctive Verb	when; since; although
	"Use 'although' whenever *tamen* appears in the sentence."
dum + Indicative Verb	while
dum + Subjunctive Verb	while; until

Cum exercitum *ēduxisset*, mīlitēs ad bellum gerendum mīsit.
When/since *he had led out* [Subjunctive as Indicative] the army, he sent the soldiers to wage war.

Cum nocte *advenirēmus*, tamen liberalissimē ab eīs acceptī sumus.
Although [notice *tamen*] *we arrived* at night, nevertheless we were received most generously by them.

Expectābant dum sīgnum *darētur*.
They were waiting until the signal *was given*.

Cum vōs amārēmus, fēlicissimae erāmus. (6)
In urbe, cum caperētur, miserrimae vocēs audītae. (7)
Cum nostrae cōpiae dēficerent, urbs hostibus tradenda erat. (8)
Manēbam dum advēnissēs. (9)
Cicerō, cum clārissimus dīcendō in orbe terrārum esset, tamen minimō in oppidō natus erat. (10)
Catullus litterās atque carmina Lesbiae mīsit dum illa 'amō' dīceret. (11)

5. Purpose Clauses

"Another Subjunctive use is the **Purpose Clause**. A Purpose Clause begins with *ut* or *nē*. The conjunction *ut* means 'as,' 'how', or 'when' before an Indicative verb, but before a Subjunctive, it can mean 'so that'."

ut + Subjunctive Verb, Purpose	so that... might/might have
nē + Subjunctive Verb, Purpose	so that not… might/might have

"These clauses describe the purpose of an action; the Conjunction *nē* will indicate a negative purpose: 'so that… not'. THE IMPERFECT SUBJUNCTIVE IS TRANSLATED BY ADDING 'MIGHT' TO THE VERB, AND THE PLUPERFECT BY ADDING 'MIGHT HAVE'. All such clauses can come at the beginning, the middle, or the end of a sentence."

Ut omnēs lībertāte *ūterēmur*, rem pūblicam hanc servāvī.
So that we all *might enjoy* freedom, I saved this republic.

In exilium Catilīnam mittere voluī *nē* ille Rōmae vidērētur.
I wanted to send Catiline into exile *so that* that man *might not be seen* in Rome.

Ingēns aurī pondus deō dedit dux ut exercitus suus in proeliō vinceret. (12)
Nē saxa ab hostibus iacta in nōs caderent, in domōs recessimus nostrās. (13)
I followed you into the city so that I might see every type of human being. (14)

6. Substantive Clauses

"Often the entire *Ut*-Clause with a Subjunctive is the Subject or Object of another verb. When this happens it is called a **Substantive Clause**. The *ut* is translated 'that', while *nē* is translated 'that… not'. The Subjunctive can be translated 'might verb'."

Faciēbāmus ut victīs hostēs parcerent.
ut victīs hostēs parcerent is the object of *faciēbāmus*
We made (it) [that the enemy might spare the defeated].

Petīvī ab virō ut līberī cum magistrō ad spectāculum videndum īrent.
ut… īrent is the object of *petīvī*
I sought from my husband [that the kids might go with their teacher to see the show].

Ab mīlite quaerēbam ut arma quae apud nōs relicta erant removērentur. (15)
Saepe vōs hortātus sum ut in amīcitiā cum bonīs iungerētis. (16)

"Ok? Now let's add some more vocabulary that appears in Perpetua's memoir."

A-Nouns

grātia, ae	f.	favor, influence
grātiās agō		to give thanks
tenebrae, ārum	f. (pl. only)	darkness
turba, ae	f.	crowd

UO-Noun

praemium, iī	n.	reward; price; bribe

EI-Nouns

carcer, carceris	m.	prison

US-A-UM Adjective

asper, aspera, asperum	harsh
honestus, a, um	noble, honorable
validus, a, um	strong

E-Verb

careō, carēre, caruī + abl. to lack, do without
"So, *spē carēmus*, 'we are without hope'."

I-Verb

cōnstituō, cōnstituere, cōnstitī, cōnstitūtus to set up, arrange

īnstituō, īnstituere, īnstituī, īnstitūtus	to teach; to start, establish

Mixed I-Verb

experior, experīrī, expertus sum	to experience, try out

Adverbs

statim	at once
subitō	suddenly

Conjunctions

sīcut	just like
num, numquid	Surely… not? "Introduces a question expecting 'no' for an answer"

"The Christian movement that Perpetua belongs to began in the Roman province of Judaea around the start of the emperor Tiberius' reign. A Jewish teacher and holy man named Jesus from a town called Nazareth presented himself as the son of the supreme deity, and identified himself as the Messiah foretold in the Hebrew prophets. The title Messiah, which means 'Anointed One', translates into Greek as *Christos*, hence his name, Christ. He teaching had many facets, which you may know something about; among other things, he taught his followers to practice radical dependence on the deity, to show forgiveness and love, and to value people who were despised by society. He healed sick people and performed wonders. He acquired disciples and hundreds of followers, and challenged the powers-that-be so much that the Roman colonial government put him to death. Then, according to his disciples, a miracle took place: Jesus rose from the dead and later went up to heaven."

"His followers were inspired by Jesus' words and life and aspired to live up to his example as individuals. They worship in communities which provided mutual aid to their members. Like their observant Jewish predecessors, they reject the worship of any god who is not the supreme deity. This put them in conflict with the Roman authorities, for whom it was a matter of patriotism to regard the emperor as a divinity who needed to be worshipped."

"The Christians drew new followers into their movement, which spread rapidly all over the Roman empire. The writings of the early witnesses and leaders were treated as holy texts which many years from now will be collected into what you call the Bible. After the sack of Jerusalem in 70 C.E., groups of Christians began to distinguish themselves from Jews; and gradually, a new religion was formed. The converts were known as

catechumens until they were initiated into the religion by baptism, and dipped in water. In the passage we will read soon, Perpetua alludes to her baptism."

"Perpetua wrote down an account of the last days of her life and had it smuggled out of prison the day before she died. It starts with an introduction written by the anonymous person who published it. Let's see what it says."

And we did. We read the entire autobiography, which is not terribly long. Try to translate as much of this as you can. (17)

Apprehēnsī sunt adolēscentēs catēchūmenī, Revocātus et Fēlīcitās, cōnserva eius, Sāturnīnus et Secundulus. Inter hōs et Vibia Perpetua, honestē nāta, līberāliter īnstitūta, mātrōnāliter nūpta, habēns patrem et mātrem et frātrēs duōs, alterum aequē catēchūmenum, et fīlium īnfantem ad ūbera. Erat autem ipsa circiter annōrum vīgintī duo. Haec ordinem tōtum martyriī suī iam hinc ipsa nārrāvit sīcut cōnscrīptum manū suā et suō sēnsū relīquit.

apprehendō, apprehendere, apprehendī, apprehēnsus	to arrest
catechumenus, ī, m.	new convert
cōnserva, ae, f.	fellow slave
līberāliter, adverb	like a freeborn person
mātrōnāliter, adverb	like a matron
nūptus, a, um	married
īnfāns, īnfantis, m. or f.	infant
ūber, ūberis, n.	(lactating) breasts
circiter, adverb	around
martyrium, iī, n.	martyrdom
cōnscrībō, cōnscrībere, cōnscripsī, cōnscriptus	to write
sēnsus, ūs	feelings, perceptions

Cum adhūc, inquit, cum prōsecūtōribus essēmus et mē pater verbīs ēvertere cupīret et dēicere prō suā affectiōne persevērāret: Pater, inquam, vidēs verbī grātiā vas hoc iacēns, urceolum sīve aliud? Et dīxit: Videō. Et ego dīxī eī: Numquid aliō nōmine vocārī potest quam quod est? Et ait: Nōn. Sīc et ego aliud mē dīcere nōn possum nisi quod sum, Chrīstiāna. Tunc pater mōtus hōc verbō mittit sē in mē ut oculōs mihi ērueret, sed vexāvit tantum et profectus est, vīctus cum argūmentīs diabolī.

ēvertō, ēvertere, ēvertī, ēversus	to overturn, to take down

prō + abl.	here, 'because of'
affectiō, affectiōnis, f.	affection, love
perseverō, perseverāre, perseverāvī, perseverātus	to persist
verbī grātiā	for example
vas, vasis, n.	vessel
urceōlum, ī, n.	pot
ēruō, ēruere, ēruī, ērūtus	to put out
vexō, vexāre, vexāvī, vexātus	to harass
diabolus, ī, m.	the devil

Tunc paucīs diēbus quod caruissem patre, dominō grātiās ēgī et refrīgerāvī absentiā illīus. In ipsō spatiō paucōrum diērum baptīzātī sumus, et mihi Spīritus dictāvit nōn aliud petendum ab aquā nisi sufferentiam carnis. Post paucōs diēs recipimur in carcerem; et expāvī, quia numquam experta eram tālēs tenebrās. Ō diem asperum! Aestus validus turbārum beneficiō, concussūrae mīlitum.

paucus, a, um	few, small
refrīgerō, refrīgerāre, refrīgerāvī, refrīgerātus	to be relieved
baptīzō, baptīzāre, baptīzāvī, baptīzātus	to baptize
Spīritus, ī, m.	Spirit – literally, breath
nōn aliud petendum ab aquā nisi sufferentiam carnis	'one should seek nothing else from the water except suffering of the flesh'
expaveō, expavēre, expāvī	to be very afraid
aestus, aestūs, m.	heat
beneficiō	'thanks to' (with *turbārum*)
concussūra, ae, f.	extortion, threat of violence

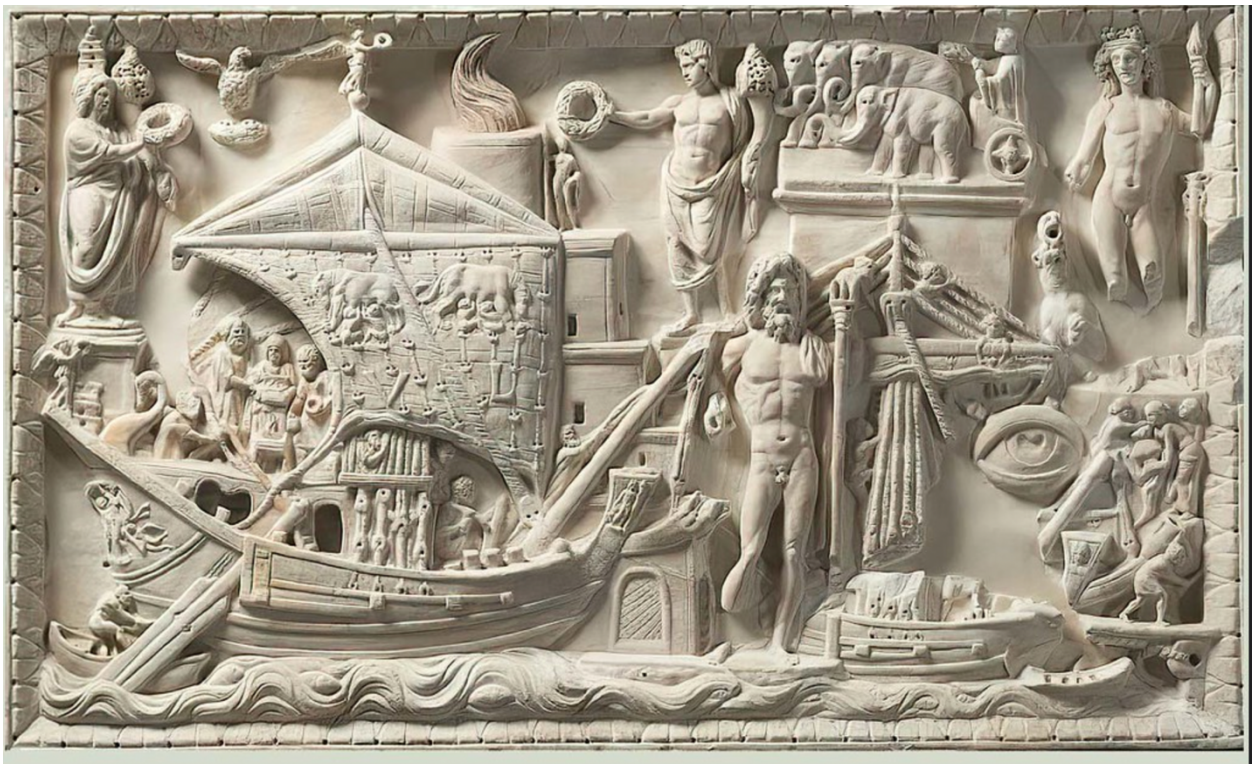
Novissimē mācerābar sollicitūdine īnfantis ibi. Tunc Tertius et Pompōnius, benedictī diāconī quī nōbīs ministrābant, cōnstituērunt praemiō ut paucīs hōrīs ēmissī in meliōrem locum carceris refrīgerārēmus… Ego īnfantem lactābam iam inediā dēfectum; sollicita prō eō adloquēbar mātrem et cōnfortābam frātrem, commendābam fīlium; tābēscēbam ideō quod illōs tābēscere vīderam meī beneficiō. Tālēs sollicitūdinēs multīs diēbus passa sum; et ūsūrpāvī ut mēcum īnfāns in carcere manēret; et statim convaluī et relevāta sum ā labōre et sollicitūdine īnfantis, et factus est mihi carcer subitō praetōrium, ut ibi māllem esse quam alicubi.

novissimē, adverb	'recently'

macerō, macerāre, macerāvī, macerātus	to weaken
sollicitūdō, sollicitūdinis, m.	concern
benedictus, a, um	blessed
diāconus, ī, m.	deacon, minister
ministrō, ministrāre, ministrāvī, ministrātus	to take care of
lactō, lactāre, lactāvī, lactātus	to nurse, give milk to
inedia, ae, f.	not eating
dēfectum	'wasting away', from *dēficiō*
sollicitus, a, um	concerned
adloquor, adloquī, adlocūtus sum	to speak to
commendō, commendāre, commendāvī, commendātus	to entrust
tābēscō, tābēscere, tābuī	to waste away
ideo quod illōs tābēscere vīderam meī beneficiō	'because I had seen them waste away thanks to me'
ūsūrpō, ūsūrpāre, ūsūrpāvī, ūsūrpātus	to win the right
convaleō, convalēre, convaluī, convalitus	to recover
relevō, relevāre, relevāvī, relevātus	to relieve
praetōrium, praetōriī, n.	court, mansion
alicubi	elsewhere

I found her story very remarkable, and the accounts of her suffering hard to take. The next time I saw Latinitas I shared the quote from Walter Benjamin with her. She thought for a moment and said, "Well, from my point of view – and since I'm a goddess, what I think may not be relevant – but from my point of view, what humans call 'barbarism' and 'civilization' seem to feed each other. Is there something that falls somewhere in the middle?"

67. The martyrdom of Perpetua and her companions, as represented in a holy book belonging to the Byzantine emperor Basil II, circa 985 CE. *Sanctī orbibus lūce caelestī plēnīs dēmōnstrantur*; the sainted ones are marked out by circles full of heavenly light.



68. The Torlonia Relief, from the late second century CE, showing various scenes and symbols associated with the *portus* of Ostia in Italy. Note the pictures of Romulus and Remus being fed by their mother wolf on the sails of the large ship. *Post navem sacra in ārā cōnficiuntur*; behind the ship a sacrifice is being performed on an altar. *Deus Neptūnus, potēns maris, trīdentem fert;* the god Neptune, who has power over the sea, carries a trident.

Explōrātiō Trīcēsima Prīma (XXXI)
Adventure Thirty-One

Anonymous**,** *Apollonius, King of Tyre*
Present Subjunctive
Uses of Present Subjunctive
Fear Clauses
Jussive Subjunctives

Aquileia, Italia
Mēnsis Maia
Cn. Claudiō Sevērō L. Ti. Claudiō Quintiānō cōnsulibus

Aquileia, Italy
The month of May
Cn. Claudius Severus and L. Ti. Claudius Quintianus, consuls (235 CE)

We were standing in the shop of a *bibliopōla* or book seller where Latinitas encouraged me to look around. The walls were covered with wooden shelves partitioned into cubbyholes, each containing a stack of papyrus rolls with labels hanging from each end like little price tags. I looked over the selection of speeches and history and could feel a yawn coming on. I asked Latinitas whether there was something like pulp fiction. The owner looked at me funny when he heard my foreign speech but let it go. Latinitas showed me to the cheap books; I was surprised to see there, for the first time I could remember in our adventures, *flat* books: bundles of papyrus stitched together with thread. They looked a bit like modern books, but without covers. These were *codices*, she said, the ancestors of our modern books; originally they were used for popular or low-class writings. I picked up one that had *Historia Apolloniī Rēgis Tyrī* written on the cover: 'The Story of Apollonius, King of Tyre'. Something about the handwriting appealed to me, so I asked Latinitas if we could purchase it. After haggling with the seller over the price, she handed me the book and we left.

The Roman Empire was so vast that it contained many large cities few people now have ever heard of. The city we were visiting today was called Aquileia. Located near modern day Venice, between the mouth of the river Po and the point where Italy runs

into the Balkans, it had long been of strategic importance for the Romans as a base for their armies, armies tasked with keeping the Germans north of the Alps from invading the Italian peninsula. When Marcus Aurelius was emperor, he used Aquileia as a base of operations for campaigns against the Marcomanni, who were challenging Roman control of the Danube river. Some areas of Aquileia felt more civilian while others felt more like a Roman army camp.

We walked to a small park, empty except for some older soldiers who were playing a game that involved spitting dry beans into a container. I sat on the grass and opened up my purchase. The story of the book began like this:

In cīvitāte Antiochiā rēx fuit quīdam nōmine Antiochus, ā quō ipsa cīvitās nōmen accēpit Antiochia. Is habuit ūnam fīliam, virginem speciōsissimam, in quā nihil rērum nātūra exerrāverat, nisi quod mortālem statuerat.

As I read this I got excited. Latinitas had to explain to me that *speciōsissimam* meant 'very pretty', that *rērum nātūra* meant 'Nature', and *statuerat* mean 'created'; but, aside from that, I figured out most of the rest. 'In the city (of) Antioch there was a certain king by the name of Antiochus, from whom the city itself received its name, Antioch. He had one daughter, a very pretty virgin, in whom nature had erred at nothing, except that it had made her mortal.'

"Do you want to keep reading?" she asked.

Definitely.

1. Present Subjunctive

"You're going to need one more lesson before you can do that comfortably – you will still need a dictionary, of course. This text contains many **Present Subjunctive** verbs, and you haven't learned those yet."

I got out my notebook. I felt an ambition inside me: if the rest was this easy, I was going to read the whole story through.

"First, I want you to remember this short sequence of letters:"

E EA A IA

"Repeat it for me."

And I did.

"To remember this, you can say 'She Wears a Diamond', like this one" – she held up her necklace for me, which had an impressive stone on it – "and take the vowels from each word."

"To form the Present Subjunctive you must replace the vowels that distinguish the Verb families – a, e, i, long and mixed i – with the four vowels e, ea, a, ia. I'm going to use verbs in the 2nd person singular to show you this so that the long vowels are preserved:"

Present Subjunctive (A)

Verb family	Indicative Vowel	Subjunctive Vowel	Present Indicative Form	Present Subjunctive Form
A-Verbs	ā	ē	amās	amēs
E-Verbs	ē	eā	movēs	moveās
I-Verbs	i	ā	dīcis	dīcās
Long I-Verbs	ī	iā	audīs	audiās
Mixed I-Verbs	i	iā	capis	capiās

I didn't like the looks of this; all the verb families seemed mixed up. But after she took me through some examples, I could manage; it helped that the changes were regular.

"Let's take each verb family in turn, starting with A-Verbs."

Present Subjunctive, A-Verbs. Subjunctive vowel: E (B)

Active		Passive	
Singular	Plural	Singular	Plural
amem	amēmus	amer	amēmur
amēs	amētis	amēris/re	amēminī
amet	ament	amētur	amentur

"There are several translations for the Present Subjunctive. We will focus today on two that are used when such a verb appears inside a Clause, like a Purpose Clause. For these situations, when you have a Present Subjunctive, add the helping verb 'may' in English."

Translation Possibilities for the Present Subjunctive in a Clause (C)

1. as Indicative: verb
2. with 'may': may verb

amem	amēmus	amer	amēmur
amēs	amētis	amēris/re	amēminī
amet	ament	amētur	amentur
I love	we love	I am loved	we are loved
I may love	we may love	I may be loved	we may be loved
you love	you all love	you are loved	you all are loved
you may love	you all may love	you may be loved	yall may be loved
he she it loves	they love	he she it is loved	they are loved
he she it may love	they may love	h/s/i may be loved	they may be loved

"Next, E-Verbs."

Present Subjunctive, E-Verbs. Subjunctive vowels: EA (D)

Active		Passive	
Singular	Plural	Singular	Plural
moveam	moveāmus	movear	moveāmur
moveās	moveātis	movearis/re	moveāminī
moveat	moveant	moveātur	moveantur
I move	we move	I am moved	we are moved
I may move	we may move	I may be moved	we may be moved

etc.

"And now the various I-Verbs. Note that the 1st Person Singular is identical in the Future Indicative and Present Subjunctive. So, *dīcam* can both be Future or Subjunctive. The same is true of *audiam, capiam, dīcar, audiar* and *capiar*."

Present Subjunctive, I-Verbs. Subjunctive vowel: A (E)

Active		Passive	
Singular	Plural	Singular	Plural
dīcam	dīcāmus	dīcar	dīcāmur
dīcās	dīcātis	dīcāris/re	dīcāminī

dīcat	dīcant	dīcātur	dīcantur

I say	we say	I am said	we are said
I may say	we may say	I may be said	we may be said

etc.

Present Subjunctive, Long I-Verbs. Subjunctive vowels: IA (F)

Active		Passive	
Singular	Plural	Singular	Plural
audiam	audiāmus	audiar	audiāmur
audiās	audiātis	audiāris/re	audiāminī
audiat	audiant	audiātur	audiantur

I hear	we hear	I am heard	we are heard
I may heare	we may hear	I may be heard	we may be heard

etc.

Present Subjunctive, Mixed I-Verbs. Subjunctive vowels: IA (G)

Active		Passive	
Singular	Plural	Singular	Plural
capiam	capiāmus	capiar	capiāmur
capiās	capiātis	capiāris/re	capiāminī
capiat	capiant	capiātur	capiantur

I take	we take	I am taken	we are taken
I may take	we may take	I may be taken	we may be taken

etc.

"The verb *sum* has an irregular Present Subjunctive: it is the stem *sī-* plus the active personal endings. In the case of *possum*, all of its forms are *pos-* plus *sim*, et cetera."

Present Subjunctive of *sum* and *possum* (H)

Singular	Plural	Singular	Plural
sim	sīmus	pos-sim	pos-sīmus
sīs	sītis	pos-sīs	pos-sītis
sit	sint	pos-sit	pos-sint

I am	we are	I am able	we are able
I may be	we may be	I may be able	we may be able
etc.			

"If you turn the following Present Tense verbs into Subjunctives with the same person, number, and voice, what are the forms?"

sunt, laudās, dēbet, dīcō, rapitur, sentiuntur
potes, condor, experīris, hortāmur, intellegitis [(1)]

"Here are 25 Present and Future Tense verbs. 8 of these are Present Subjunctive, 2 can be either Present Subjunctive or Future Indicative, and the other 15 are Present or Future Indicative. Ignore the Indicatives. When you encounter a Subjunctive, give the meaning of the verb, the person, number, and voice (Active or Passive). *Translate each word both ways*. The key is: identify the vowel before the Personal Endings, and know which verb family the verb belongs to. "

"Here is a tip. The most confusing vowels are a and e. Remember that:"

In an A-Verb, A marks the Present Indicative, E marks the Present Subjunctive
In an E-Verb, E marks the Present Indicative
In an I-Verb, E marks the Future Indicative
In an I-Verb, A marks the Present Subjunctive OR the Future Indicative 1st Person

colimus, experiātur, dēicis, intrō, cōnstituāmus
cēnsēbunt, careat, poscētur, penduntur, fundantur
pūgnent, nascor, sītis, loquiminī, cadet
oriuntur, referam, cavet, rapitis, trādent
pareant, franguntur, ūtar, scrībēs, occīdās [(2)]

2. Uses of Present Subjunctive

This was a lot. What are Present Subjunctives used for?, I asked.

"Well, like the Imperfect Subjunctive, they can be translated into English as if they were Present Indicatives. The meanings of *cum* and *dum* change just as they do in the Imperfect: *cum* becomes 'when, since, although', *dum* becomes 'while, until'."

Translate Subjunctive as Indicative in same tense after:	
quis	who

quid	what
quandō	when
cūr	why
ubi	where, when
quōmodo	how
quod	because
quia	because
cum	when, since, although
dum	while, until

Cum difficilia amem, multō cum labōre vītam agō.
Since I love difficult things, I lead my life with much effort.

Dum numerum diērum meōrum putem, et plurēs diēs mē effugiunt.
While I calculate the number of my days, even more days escape me.

Quis sīs, ubi vivās, cūr hīc miser stēs, dīc nōbīs. (3)
Dum dictātor maneat Caesar, rēs pūblica nūllam pācem habēbit. (4)
Cum lībertātem perdāmus, tamen valēmus et lēgēs servāre possumus. (5)

"*A PRESENT SUBJUNCTIVE IN A PURPOSE CLAUSE OR A SUBSTANTIVE CLAUSE, AFTER UT OR NĒ, NEEDS TO BE TRANSLATED WITH 'MAY' (OR AS AN INDICATIVE).*" (I)

Purpose Clause
Librum conscrībō ut prīnceps aliquid commodī det.
I am writing a book so that the prince may give me something convenient.

Substantive Clause
Hortor nē corpora efferantur.
I urge that the bodies may not be carried out.
"This is a Substantive Clause because *nē* and the words that follow act as the object of *hortor*."

Sapiēns pudicitiam tē docēbit ut vītam sine peccātō agās. (6)

3. Jussive Subjunctives

"One more use for the Subjunctive is quite common**.** *IT CAN ALSO BE THE MAIN VERB OF A SENTENCE, TO GIVE A COMMAND.*(L) This is called the **Jussive**

Subjunctive, after the Latin word 'to order', *iubeō iubēre iussī iussus*. When the Subjunctive verb is 1st or 3rd person, it is translated 'let (me/us/him/her/it/them) verb'. When the verb is 2nd person – because we don't say 'let you do something' in English – you will add 'should' to the verb instead. A negative command will begin with *nē*: 'let us not, let them not, you should not'."

Examples of the Jussive Subjunctive (M)

amem	amēmus	let me love	let us love
amēs	amētis	you should love	you all should love
amet	ament	let him/her/it love	let them love

Vīvāmus, mea Lesbia, atque amēmus.
Let us live, my Lesbia, and let us love.

Sit praedium in hīs agrīs quī nōn saepe dominum mūtant.
Let the farm be in those fields which do not often change owner.

Doceās viam, quia hoc oppidum numquam vīdī. (7)
Meliōra spērēmus, mī amīce. Sīs fēlīx, quia nōndum lūce diēī careās. (8)
"*Nōndum* means 'not yet'."
Agantur in proelium miserī mīlitēs, inquit, et nē hostēs fugiant. (9)

3. Fear Clauses

"One new use for the Subjunctive after *ut* and *nē* is a **Fear Clause**. (J) A Fear Clause is a Substantive Clause with two special features. First, the main verb of the sentence is a verb that means fear, or worry. Or, the sentence contains a noun based on a fear verb, like *timor* or *metus*."

"Second, the positive and negative senses of *ut* and *nē* are reversed in Fear Clauses. *THIS MEANS NĒ IS TRANSLATED AS 'THAT', AND UT IS TRANSLATED 'THAT… NOT'*. There is no good reason for this," she shrugged, "it's just the way things are in Latin. With some practice you will learn to (a) recognize the fear verb and then (b) automatically reverse the meanings of *nē* and *ut*."

"The Present Subjunctive in a Fear Clause should be translated with 'may', and the Imperfect, with 'might'." (K)

Metus oritur *nē* Caesar potestātem summam obtineat.
A fear arises *that* Caesar may obtain the highest power.

Timēbāmus quidem *ut* nostrī auxilium nōbīs ferre possent.
We were indeed afraid *that* our men might *not* be able to bring us aid.

Erat per urbem timor *nē* servī arma in dominōs caperent.
There was fear throughout the city *that* the slaves might take up arms against their masters.

metuō, metuere, metuī to fear

Metuō ut ille urbem nostram servet, metuō nē rem pūblicam perdat. (10)
Fuit magnus timor nē pīrātae bona nostra et līberōs raperent. (11)
Timēns nē rēx fīliam alterī daret, is petīvit ut amōrem suum nuntiāret. (12)

"Now on to new vocabulary to help with that novel you acquired."

A-Verbs

narrō, narrāre, narrāvī, narrātum	to narrate, tell
optō, optāre, optāvī, optātum	to choose, prefer
restō, restāre, restitī	to remain
vindicō, vindicāre, vindicāvī, vindicātum	to claim possession of, free

I-Verbs

currō, currere, currī or cucurrī, cursus	to run
dēscendō, dēscendere, dēscendī, dēscēnsus	to go down, climb down
impōnō, impōnere, imposuī, impositus	to put on, impose
"With accusative and dative; for example, *Fīnem dolōrī impōnō*, I put an end to pain."	
ruō, ruere, ruī, rūtus	to rush, fall violently

Irregular Verb

aiō, ais, ait, aiunt	I say, you say, he/she/it says, they say

UO-Noun

forum, forī	n.	forum, city center
gaudium, gaudiī	n.	joy

EI-Nouns

clāmor, clāmōris	m.	shout
classis, classis	f.	fleet

navis, navis	f.	ship

US-A-UM Adjectives

laetus, a, um	happy
mundus, a, um	clean
mundus, ī	world, cosmos

Adverb

scīlicet	namely
ideō	for this reason

Prepositions

prae + abl.	before, for

Nunc, virī, impōnite somnō fīnem. Descendātis in navēs et vōs parētis, ut cum classe hostilī pūgnētis. (13)

Cum illī Caesarem occīderent, in forum magnō cum clāmōre ruēbant ideō, scīlicet, ut Rōmānīs facta sua narrārent et lībertātem vindicāre iubērent. (14)

I took the book home and worked through parts of it over the next few weeks. I understood the basic plot. It began, shockingly, with king Antiochus committing incest with his daughter and presenting an unsolvable riddle as a test for suitors, as a way to keep her as his own. Apollonius, the king of Tyre, comes and solves the riddle, but is forced to run for his life by the tyrant. Apollonius then goes on adventures that lead to him getting married to his soulmate and having a daughter, then coming to believe that he had lost both the mother and his daughter, Tharsia, in a shipwreck.

Near the end of the story, Apollonius is reunited with Tharsia, thanks to Athenagoras, the ruler of Mytilene. Tharsia had been abducted by pirates and put up for sale as a slave. She was purchased by a local pimp and sent to a brothel. Athenagoras arranged for her to remain unmolested, first, by teaching her to move her prospective clients to tears, then by arranging for her to show off her singing talents. It is while she was performing for Apollonius that he recognized who she was. This is the recognition scene. *See if you can translate as much of it as I could.*

Cumque haec et hīs similia puella flēns dīceret, in amplexū illīus ruēns Apollōnius coepit flēns prae gaudiō eī dīcere: “Tū es fīlia mea Tharsia, tū es spēs mea ūnica, tū es lūmen oculōrum meōrum, quō mē cōnsōlātus sum, dum flēns per quattuordecim annōs mātrem tuam lūgeō. Iam laetus moriar, quia redivīva spēs mihi est reddita.” Altā vōce

clāmābat dīcēns: “Currite, famulī, currite, amīcī, currite, omnēs, et miseriae meae fīnem impōnite! Invēnī quam perdideram, scīlicet ūnicam fīliam meam.” (15)

amplexus, amplexūs, m.	embrace
ūnicus, a, um	unique
cōnsōlor, cōnsōlārī, cōnsōlātus sum	to console
lugeō, lugēre, lūxī, luctum	to grieve for
redivīvus, a, um	revived
famulus, famulī, m.	servant

Audītō clāmōre famulī currērunt, currit inter illōs Athēnagora prīnceps, et dēscendentibus illīs in nāvem invēnērunt illum flentem prae gaudiō super collum fīliae suae et dīcentem: “Ecce fīlia mea, quam lūgeō, dīmidium animae meae! Iam volō vīvere.” Omnēs prae gaudiō cum eō flēbant. Tunc ērigēns sē Apollōnius, prōiectīs vestibus lūgubribus, indūtus est vestibus mundissimīs et omnēs dīxērunt: “Ō domine, quam similis est fīlia tua vōbīs! Sī nōn esset aliud experīmentum, sufficeret eius similitūdō ad probandum eam esse fīliam tuam!” (16)

collum, ī, n.	neck
dimidium, iī, n.	half
ērigō, ērigere, ērēxī, ērēctus	to stand up straight
prōiciō, prōicere, prōiēcī, prōiectus	to throw off
lūgubris, lūgubre	mourning
induō, induere, induī, indūtus	to dress
experimentum, ī, n.	test
sufficiō, sufficere, suffēcī, suffectus	to suffice, be enough
similitūdō, similitūdinis, m.	similarity

Tunc fīlia bis, ter, quater ōsculāta est patrem et ait: “Ō pater, benedictus deus, quī mihi grātiam dedit, quod tē vidēre poterō, tēcum vīvere, tēcum morī!” Et nārrāvit eī, quōmodo ā lēnōne comparāta et in lupānārī esset posita, et quōmodo deus virginitātem suam cūstōdīvit. (17)

bis	two times
ter	three times
quarter	four times
ōsculor, ōsculārī, ōsculātus sum	to kiss
quōmodo	how
lēnō, lēnōnis, m.	pimp
lupānar, lupānāris, n.	brothel

cūstōdiō, cūstōdīre, cūstōdīvī, cūstōdītus to preserve

Audiēns haec Athēnagora, timēns scīlicet, nē fīliam alterī in uxōrem daret, mīsit sē ad pedēs Apollōniī dīcēns: "Adiūrō tē per deum vīvum, quī tē patrem fīliae restituit, nē alterī fīliam dēs in coniugem nisi mihi; sum enim prīnceps huius cīvitātis, meō auxiliō virgō permānsit et mē duce tē patrem agnōvit." Cui Apollōnius ait: "Nōn possum tibi esse contrārius, quia multa prō fīliā meā fēcistī, et ideō optō, ut sit uxor tua. Et tunc restat, ut vindicem mē ā lēnōne. Pereat haec cīvitās!" At ubi audītum est ab Athēnagorā prīncipe, in pūblicō, in forō, in cūriā clāmāre coepit et dīcere: "Currite, cīvēs et nōbilēs, nē pereat ista cīvitās!" (18)

adiūrō, adiūrāre, adiūrāvī, adiūrātus to beg, to swear
restituō, restituere, restituī, restitūtus to restore
coniunx, coniugis, m./f. spouse
agnoscō, agnoscere, agnōvī, agnōtus to recognize
contrārius, a, um contrary
uxor, uxōris, f. wife
cūria, ae, f. town hall

Concursus magnus et ingēns factus est, et tanta commōtiō fuit populī, ut nūllus omnīnō domī remanēret, neque vir neque fēmina. Omnibus autem convenientibus dīxit Athēnagora: "Cīvēs Mutilēnae cīvitātis, sciātis Tyrium Apollōnium hūc vēnisse, et ecce classēs nāvium properant cum multīs armātīs ēversūrīs istam prōvinciam causā lēnōnis īnfaustissimī, quī Tharsiam ipsīus ēmit fīliam et in prōstibulō posuit. Ut ergō salvētur ista cīvitās, mittātur, et vindicet sē dē ūnō īnfāmī, ut nōn omnēs perīclitēmur." (19)

concursus, concursūs, m. assembly
commōtiō, commōtiōnis, f. commotion
omnīnō absolutely
Mutilēna, ae, f. Mytilene, the Greek city-state
hūc vēnisse 'has come here'
armō, armāre, armāvī, armātus to arm
infaustus, a, um goddamned
emō, emere, ēmī, emptus to buy
prōstibulum, ī, n. brothel
īnfāmis, e infamous
perīclitor, perīclitārī, perīclitātus sum to be at risk

69. First page of a manuscript of the *Historia Apollonii* created in the Netherlands in the 15th century. *Quondam haec historia valdē celebrābātur;* once upon a time this tale was very popular.

70. To the right, the *Curia Iulia*, the building where the Roman Senate met, among the ruins of the Roman Forum. The sight of such ruins have often inspired writers to reconstruct the story of the society that created them. The author Edward Gibbon conceived the idea of writing his massive history, *The Decline and Fall of the Roman Empire*, not far from this spot, on the Capitoline Hill: "It was at Rome, on the 15th of October 1764, as I sat musing amidst the ruins of the Capitol, while the barefooted fryars were singing Vespers in the temple of Jupiter, that the idea of writing the decline and fall of the City first started to my mind."

Explōrātiō Trīcēsima Secunda (XXXII)
Adventure Thirty-Two

Symmachus, *Relātiō dē Ārā Victoriae*
Perfect Passive and Future Active Infinitives
Indirect Statement
Verb Tense in Indirect Statement

Forum, Rōma
Mēnsis Augustus
Flaviō Ricomer Flaviō Clearchō cōnsulibus

The Forum, Rome
The month of August
Flavius Ricomer and Flavius Clearchus, consuls (384 CE)

After our visit to Aquileia I took a week off – not from Latin, of course, but from time-traveling. The reason was that I had started a part-time job working for my uncle as a surveyor, which involved standing in the street with a sighting pole while traffic whizzed past me. As a result, most days I wasn't home when Latinitas stopped by. But when I had some free time, I would read a bit of the book Latinitas bought for me in Aquileia, the *Historia Apollonii*. I made decent progress just using my notebook and a dictionary, but there were sentences I didn't understand. I collected them, figuring Latinitas would help me out the next time we met.

One Sunday when I had the day off Latinitas returned. I told her I had been reading the novel and she seemed pleased. She handed me the magic wine and instantly we turned up in Rome again. This time we were sitting in a large stone building with tiers of seats, about the size and shape of a high-school gymnasium, but beautifullly ornamented with tapestries, statues, and intricate carvings.

"Welcome to the *Curia*," she whispered. "This is the building where the Roman Senate, or what remains of it, holds its meetings. There has been a Senate meeting house almost since the beginning of the Roman Republic. But the original is long gone; after a mob set fire to the *Curia* in 58 BCE, a new one was constructed. Augustus gave it the finishing touches and named it the *Curia Iulia* after the *gēns* of Julius Caesar. He had an altar

installed at the front, the *Ara Victoriae*, which will be subject of a speech we shall hear shortly."

I pointed quizzically to a large cross on the wall. Does that mean what I think it does?

"Ah, the cross, yes it does. All those days recently when we didn't travel? Well, time flies. We are now in the year 384 CE. The cross has been there ever since Constantine became the first Christian Roman emperor."

A few dozen senators were milling about and talking to each other. There was a sense of anticipation in the air, though little visible action.

"These days things can be pretty sleepy around here. Rome, you know, is no longer the capital of the empire."

I did a double take when she said that. What?

"Nearly a century ago, in the year 286 BCE, the emperor Diocletian made the city of *Mediolanum*, what you call Milan, the new capital of the western half of the Roman empire. We'll be visiting Milan tomorrow. Rome remains the spiritual and cultural center of things, but its political importance has long been fading."

"Other changes are also afoot. The last emperor, Gratian, ordered that the altar I just mentioned, the one Augustus installed so many years ago, be removed from the *Curia* on the grounds that it is a pagan monument. It's sitting in a back room," she pointed behind us, "gathering dust. A pagan senator named Symmachus is about to come and read out a letter he wrote to the current emperor, Valentinian, asking him to restore the altar. His reading is what everyone is waiting for."

"While we wait, why don't you show me those sentences from the *Historia* you had trouble with."

I showed them to her.

Quis est enim, quī nesciat hanc cīvitātem in lūctū esse?
Nūtrīx vīdit puellam mortis remedium quaerere.
Rēx vīdit iuvenem quaestiōnis solūtiōnem invēnisse.

I had translated them like this:

For who is there who does not know this city to be in grief?
The nurse saw the girl to search for the remedy of death.
The king saw the young man to have found a solution to the question.

None of these translations sound right, I told her.

"You're right that they don't, but we can easily fix that. You are dealing here with a very common construction in Latin called **Indirect Statement**. Indirect Statements are, basically, parts of sentences that contain an infinitive that seems to make no sense in English when translated 'to verb'. All three of your sentences meet that test."

1. Perfect Passive and Future Active Infinitive

"Before we tackle these, we need to review all the Latin Infinitive forms. There are five in regular use, three of which you know three: Present Active, Present Passive, and Perfect Active. The other two are the **Perfect Passive, and Future Active**. The Perfect Passive Infinitive is composed of the Perfect Passive Participle with an Accusative ending, plus the infinitive *esse*. The Future Active Infinitive is composed of the Future Active Participle, with an Accusative ending, plus *esse*."

Infinitives, Five Basic Kinds

Present Active, 'to verb'	Present Passive, 'to be verbed'
(Present Stem and *-re*)	(Present Stem and *-rī*)
amāre	amārī
movēre	movērī
dīcere	dīcī (no *er*)
capere	capī (no *er*)
audīre	audīrī
ferre	ferrī
īre	īrī
velle	(no passive)
esse	

Perfect Active, 'to have verbed'	**Perfect Passive, 'to have been verbed'** (A)
(Perfect Stem and *-isse*)	(Perfect Passive Participle, acc., and *esse*)
amāvisse	amātum, am, um (ōs, ās, a, plural) esse
mōvisse	mōtum, am, um esse
dīxisse	dictum, am, um esse
cēpisse	captum, am, um esse

audīvisse	audītum, am, um esse
tulisse	lātum, am, um esse
īvisse	ītum, am, um esse
voluisse	(no passive)
fuisse	

Future Active, 'to be about to verb' (B)
(Future Active Participle, acc., and *esse*)
amātūrum, am, um (ōs, ās, a, plural) esse
mōtūrum, am, um esse
dictūrum, am, um esse
captūrum, am, um esse
audītūrum, am, um esse
lātūrum, am, um esse
ītūrum, am, um esse
futūrum, am, um esse

"Write the five Infinitives for each of these verbs, stating the tense and voice of each one:"

amō, amāre, amāvī, amātus	to love (1)
vincō, vincere, vīcī, victus	to conquer (2)
inveniō, invenīre, invēnī, inventus	to find, discover (3)

2. Indirect Statement

"Now let's take a simple example of a sentence with Indirect Statement. Notice the accusative *tē*, and the infinitive *amāre*. The translation of *amāre* as 'to love' does not make sense; so you have an Indirect Statement."

Latin	Word-for-word	Smoothed out
Tē amāre videō.	You to love I see.	I see (that) you love.

"When I smoothed out my translation of this sentence, I made two changes. First, I added 'that' right before the accusative *tē*. *WHEN YOU ENCOUNTER AN INDIRECT STATEMENT YOU SHOULD ALWAYS ADD '**THAT**' RIGHT BEFORE THE ACCUSATIVE NOUN OR THE INFINITIVE, WHICHEVER COMES FIRST*." (C)

"Secondly, I translated the accusative *tē* with the infinitive *amāre* as 'you love', like it was *tū amās*. The infinitive has no personal ending, but in Indirect Statement you

translate it as if it does. *WITH INDIRECT STATEMENT, THE ACCUSATIVE BECOMES THE SUBJECT*! (D) If the accusative is a pronoun, always translate it with an English subject pronoun, like so:"

How to Translate Accusative Pronouns in Indirect Statement

mē	I	nōs	we
tē	you	vōs	you all
eum	he (not 'him')	eōs	they (not 'them')
eam	she (not 'her')	eās	they
id	it	ea	they
sē	he, she, it	sē	they

"The translation of the pronoun *sē* depends on the gender and number of the subject – it is always the same as the subject."

Sē discēdere illa dīcit.
Herself to leave that (woman) says.
That woman says (that) she [same woman as the subject] is leaving.

Senātōrēs mē amāre rem pūblicam sciunt. (4)
Puella sē Rōmae esse dīcit. (5)

3. Verb Tense in Indirect Statement

"Notice that I translated the verb 'you love', in the Present Tense.

In Indirect Statement, a *PRESENT TENSE INFINITIVE* tells you that the action is happening *AT THE SAME TIME* as the main verb."

"A *PERFECT INFINITIVE* describes an action that happened *BEFORE* the time of the main verb."

"And a *FUTURE INFINITIVE* describes an action that will take place *AFTER* the time of the main verb." (E)

Tē amāre videō.	Tē amārī videō.
You to love I see.	You to be loved I see.
I see (that) you love.	I see that you are loved.
Tē amāvisse videō.	Tē amātum (esse) videō.

You to love I see. I see (that) you loved.	You to have been loved I see. I see that you were loved.
Tē amātūrum esse videō. You to be about to love I see. I see (that) you will love.	"Future passive is very rare."

"So, the first of your sentences should be translated like this:"

Quis est enim, quī nesciat hanc cīvitātem in lūctū esse?
For who is there who does not know *that* this city *is* in grief (i.e. a state of grief)?

Istī mē amārī dīcent. (6)
Quis est enim, quī nesciat tē in lūctū esse? (7)
Dīcisne eum Rōmam īvisse? (8)
Illī mē amātum esse audient. (9)
Symmachus sē amāvisse rem pūblicam dīcit, et nōluisse mūtāre. (10)
Quis est enim, quī nesciat cīvitātem perditam esse? (11)
Puellam Rōmae futūram intellegunt. (12)
Istī mē amātūram spērant. (13)

"Do you have any questions?"

Is that it?

"We also have to consider sentences where the main verb is in the past tense. But look – there is Symmachus."

With an attendant leading the way, Symmachus entered the Curia and made for the platform at the front. He appeared to be in his forties, balding, with a touch of red hair, and very serious eyes. Coming in from the sunlight, he squinted at the crowd, then began to address his allies by name. *Avē, Symmache*, I heard a fellow in front of us say. Two senators with crosses stiched on their robes overtook him from behind, apparently making a last-ditch effort to convince him not to speak. While they were arguing, Latinitas steered my attention back to our work.

"When the main verb in Indirect Statement is Imperfect, Perfect, or Pluperfect – one of the three past tenses – the translation of the Infinitive into English changes: it shifts back…"

from Present	to Past
from Past	to Pluperfect
from Future	to Future Past

"What this means, for practical purpose, is that when the main verb is a past tense,"

Present Infinitives	are translated	'verbed, was verbing'
Perfect Infinitives	are translated	'had verbed'
Future Infinitives	are translated	'would verb'

"Here are more simple sentences, like the ones I gave you before, but with the main verb in a Past Tense."

Tē amāre vidēbam/vīdī.	Tē amārī vidēbam/vīdī.
You to love I saw.	You to be loved I saw.
I saw (that) you were in love.	I saw that you were loved.
Tē amāvisse vidēbam/vīdī.	Tē amātum (esse) vidēbam/vīdī.
You to love I saw.	You to have been loved I saw.
I saw (that) you had loved.	I saw that you had been loved.

Tē amātūrum esse vidēbam/vīdī
You to be about to love I saw.
I saw (that) you would love.

"So, now you know how to correctly translate the last two of your sentences from the novel:"

Nūtrīx vīdit puellam mortis remedium quaerere.
The nurse saw *that* the girl *was searching for* the remedy of death.

Rēx vīdit iuvenem quaestiōnis solūtiōnem *invēnisse*.
The king saw (that) the young man *had found* the solution to the question.

Mē Rōmae futūram esse intellegēbant. (14)
Nōs amāre rem pūblicam nostram nūntiāvimus, et nōlle mūtāre. (15)
Sēnsit Caesar populum sē amāre. (16)
Sēnseram mē ab Rōmānīs amātum. (17)
Nūtrīx vīdit puellam mortis remedium invēnisse. (18)
Rēx vīdit iuvenem quaestiōnis solūtiōnem quaerere. (19)

"The Latin verbs that are followed by Indirect Statement usually describe speech, sensations, thoughts, or positive emotions:"

Speaking	dīco, ferunt, nūntiō (to say, report, announce)
Sensing:	sentiō, videō, audiō (to feel, see, hear)
Thinking:	sciō, cōgito, intellegō, crēdō (to know, think, understand, believe)
Emoting:	spērō (to hope)

"The Christian senators are still trying to dissuade Symmachus from speaking. So let us go over our vocabulary."

Irregular Verb

intersum, interesse, interfuī	to make a difference; to be different

E-Verbs

paeniteō, paenitēre, paenituī	to regret

I-Verbs

accidō, accidere, accidī	to happen
repellō, repellere, reppulī, repulsus	to repel, push back

UO-Nouns

saeculum, saeculī	n.	generation, age

EI-Nouns

auctoritās, auctoritātis	f.	authority
custōs, custōdis	m./f.	guardian, guard
senectūs, senectūtis	f.	old age
sermō, sermōnis	m.	phrase; speech; conversation

U-Nouns

ritus, ritūs	m.	ritual

US-A-UM Adjective

rēctus, a, um	correct, right, straight
reliquus, a um	left over, remaining
sacer, sacra, sacrum	sacred, holy
secundus, a, um	favorable; second
suus, a, um cuique	to each his/her/its/their own

EI-Adjective

communis, commune	common
grandis, grande	large, great

Adverbs

unde	from where, whence
utique	at any rate

Unde accidit ut tot rītūs et sacra ad servandum bonum commune parāvisse videāmur? Deōrum grātiā, aut hominum? Utique illīs grandis auctoritās est, unde multīs rēbus secundīs ūsī sumus. [20] "*Ūtor* here has the sense 'to enjoy'."

We were interrupted at this point by a shuffling of feet, as a large group of senators hurried from the chamber. The Christians were leaving in protest, leaving only the traditionalists as Symmachus' audience. As for the gist of his speech, it is famous and you can easily look up online a translation of the entire *On the Altar of Victory*; it is not very long. The tone was conciliatory, a plea to respect the gods of the ancestors and to acknowledge that there is more than one path to knowledge of the divine. I understood bits and pieces of it, and Latinitas told me to focus on this section, about midway through:

Translate as much of this as you can. [21]

Suus enim cuique mōs, suus cuique rītus est. Variōs cūstōdēs urbibus cultōs mēns dīvīna distribuit. Ut animae nāscentibus, ita populīs fātālēs geniī dīviduntur. Accēdit ūtilitās, quae maximē hominī deōs adserit. Nam cum ratiō omnis in opertō sit, unde rēctius quam dē memoriā atque documentīs rērum secundārum cognitiō venit nūminum?

distribuō, distribuere, distribuī, distribūtus	to distribute
ita	like *sīc*: so, thus
fātālis, e	fate-like
genius, iī, m	guardian spirit
ūtilitās, ūtilitātis, f.	practical value
adserō, adserere, adseruī adsertus	to declare
in opertō	in concealment ('in the concealed thing')
documentum, ī, n.	record

cognitiō, cognitiōnis, f.	knowledge

Iam sī longa aetās auctōritātem religiōnibus faciat, servanda est tot saeculīs fidēs et sequendī sunt nōbīs parentēs, quī secūtī sunt fēlīciter suōs. Rōmam nunc pūtēmus adsistere atque hīs vōbīscum agere sermōnibus: "Optimī prīncipum, patrēs patriae, reverēminī annōs meōs, in quōs mē pius rītus addūxit! Ūtar caerimōniīs avītīs; neque enim paenitet. Vīvam meō mōre, quia lībera sum!"

adsistō, adsistere, adstitī, adstitus	to stand here
agere	here, 'plead'
revereor, reverērī, reveritus sum	to revere
addūxit	= dūxit
caerimonium, iī, n.	ceremony
avītus, a, um	ancestral

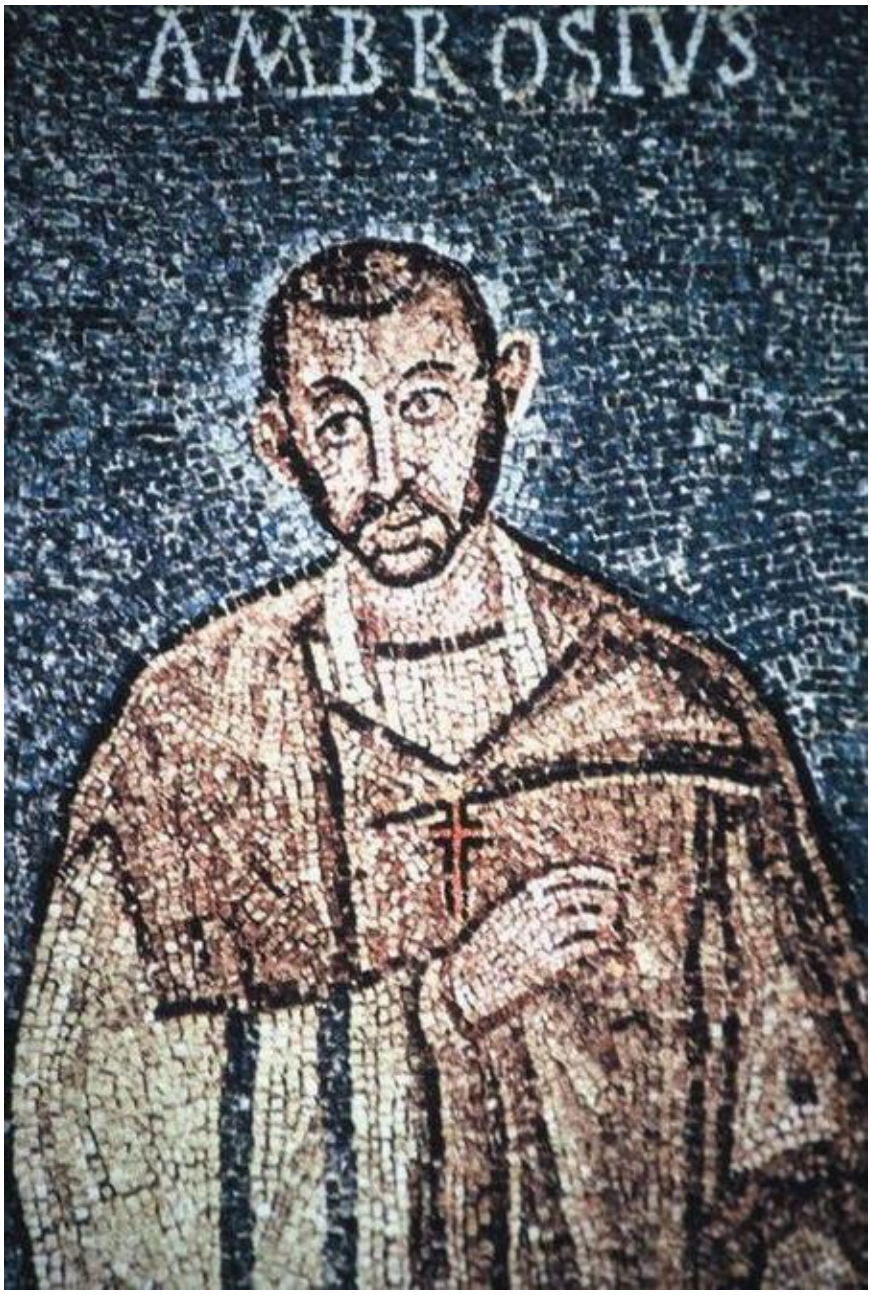
Aequum est, quidquid omnēs colunt, ūnum putārī. Eadem spectāmus astra, commūne caelum est, īdem nōs mundus involvit. Quid interest, quā quisque prūdentiā vērum requīrat? Ūnō itinere nōn potest pervenīrī ad tam grande sēcrētum.

involvō, involvere, involvī, involūtus	to envelope, surround
quā prudentiā	'with what wisdom'
vērum	substantive: 'the truth'
requīrō, requīrere, requīsīvī, requīsītus	to search for
pervenīrī	to arrive at (passive form, active meaning)

When he was finished, the senators who had stayed to hear him greeted him with shouts of approval, and not a few tears. Symmachus remained there, standing still as a statue for several minutes, until at last he turned and walked slowly from the building with a solemnness that sent chills down my spine. The outcome was a foregone conclusion: his plea was doomed, and pagan traditions would soon cease to be part of the official religion of the Roman empire.

"Symmachus is a major figure with many friends, many rivals, and many enemies. Perhaps his most well-known rival is Saint Ambrose, the Christian bishop of Milan. As it happens, one of Symmachus' students is now working for Ambrose. Tomorrow, when we visit the cathedral in Milan, we will encounter him. He is the famous Christian writer Saint Augustine."

71. Detail of an ivory diptych created by Symmachus' family around 402 CE that shows the statesman being carried by benevolent spirits to the gods in heaven. *In limbō notā bene haec sīgna: Virginem, Scorpium, Sagittarium, Capricornum, Aquarium, Pisces*. Note these zodiacal signs on the border: Virgo, Scorpio, Sagittarius, Capricorn, Aquarius, and Pisces.



72. A mosaic from the church of St. Ambrogio in Milan showing Ambrose himself. *Virīs sīcut Ambrosiō, Symmachō, Petrōniō et aliīs erant nōmina Graeca cum terminātionibus Latīnīs*. Men like Ambrosius, Symmachus, Petronius and others had Greek names with Latin endings. Migration, intermarriage, and even the cruel institution of slavery made the inhabitants of the Roman empire increasingly cosmopolitan as time passed. This cosmopolitanism also made it easier for Christianity to spread quickly.

Explōrātiō Trīcēsima Tertia (XXXIII)
Adventure Thirty-Three

Augustine, *Dē Magistrō, On the Teacher*
Optative, Deliberative, Potential Subjunctives
Indirect Questions
Present Subjunctive of *eō* and *volō, nōlō, mālō*

Mediolānum, Italia
Mēnsis Maia
Flaviō Arcadiō Augustō Flaviō Bautōne cōnsulibus

Milan, Italy
The month of May
Flavius Arcadius Augustus and Flavius Bauto, consuls (385 CE)

Did I tell you about the day I watched Saint Augustine and his son play ball? It is one of the visits I remember most clearly.

I could immediately tell that Milan, the city we were visiting, had turned Christian from the number of crosses visible in public and the absence of statues representing the traditional gods and goddesses. Styles had changed too, in dozen of obvious and not-so-obvious ways. Take paintings, for example. The color palette of the late Republic and early empire, with its brilliant blues and reds and greens and yellow, was gone, as pigments were becoming more expensive and harder to acquire. The figures of men and women you saw in paintings now were more grave, less playful, more soulful, their eyes so intense they were sometimes hard to look at. Haloes were a common sight on pictures of saints and famous holy figures. The clothes worn by officials were more elaborate and heavy, and, at least in Milan, incorporated furs – a northern European touch. Some Italians had also borrowed the habit of wearing moustaches from German peoples like the Goths.

Starting from the forum of Milan Latinitas took me down a busy street to what looked like a basilica. This was in fact a Christian church that had recently been dedicated by the local bishop, a man known to later ages as Saint Ambrose. We went inside and saw

an old man refilling the oil in the lamps while a choir of singers practiced a hymn. The text of the hymn, which Ambrose had composed, began like this:

Deus, creātor omnium,	God, creator of all things,
polīque rector, vestiēns	ruler of the sky, dressing
diem decōrō lūmine,	day with a handsome light,
noctem sopōris grātiā,	and night with the grace of sleep,
artūs solūtōs ut quiēs	so that rest can restore relaxed
reddat labōris ūsuī,	limbs for the use of work,
mentēsque fessās allevet,	and soothe weary minds,
luctūsque solvat anxiōs…	and dissolve anxious grief…

We left the church by a rear exit and passed from there into a garden where we encountered a man and a teenage boy throwing a stuffed leather ball back and forth while they talked. Two women were watching them play, one about Augustine's age sitting on a stool in a doorway, the other, who seemed older, looking down from a second-storey window in an adjacent building. We sat down under a blossoming pear tree to study, and Latinitas identified the four persons present.

"The man is **Aurelius Augustinus**, or Augustine. He is from the town of Hippo in North Africa. Rather like Cicero, he rose to prominence based on his skill as an orator and philosopher. Up until now he has worked as a teacher of rhetoric, first in Carthage, then in Rome, where he was mentored by Symmachus. He did not like Rome – the students kept stiffing him when it was time to pay their tuition fees – but was fortunate enough to get Symmachus to recommend him for a position here in Milan."

I thought Symmachus was a pagan?

"He is, but Augustine is, at the moment, a follower of the Persian prophet Mani. Members of this religion, called Manicheans, are dualists who believe the Mani's revelation fulfilled and superseded the teachings of Zoroaster, Jesus, and the Buddha. Symmachus does favors for the Manicheans whenever he can because, like him, they are not Christians. But Augustine, next year, will convert to Christianity, under the inspiration of Ambrose."

Who is the woman on the stool?

"That is Augustine's partner, the mother of his son. Her name is not recorded, and so I am not allowed to share it with you. The old woman in the window is Augustine's mother Monica, who is a Christian."

What about the boy?

"That is Augustine's son, Adeodatus. The name, if you unpack it, means 'Gift of God', literally 'Given by God': *ā Deō datus*. He is about fifteen years old."

"We will come back to them later, after we have done our lesson. So now tell me this, to review. What are the Present, Imperfect, and Pluperfect Subjunctives of these verbs in Latin, in the 3rd person Singular, Active?"

vocō, vocāre, vocāvī, vocātus (1)
videō, vidēre, vīdī, vīsus
veniō, venīre, vēnī, ventus
sum, esse, fuī, futūrus
possum, posse, potuī

1. Optative Subjunctives

"Good. When Subjunctives are the Main verbs of sentences they have several different uses. One use, that I already taught you, is to be commands: the Jussive Subjunctive. Another use is called the **Optative Subjunctive**. This expresses a wish for something to happen in the future, or a wish that something happen that did not. A sentence with an Optative Subjunctive begins with *utinam*, or sometimes just *ut*. This adverb should be translated as 'I wish' or 'would that'."

utinam or **ut** + subjunctive I wish, would that…!

"A sentence with an Optative Subjunctive is an Exclamation, and is often punctuated with an exclamation mark."

"The translation of the Subjunctive verb depends on the tense. A Present Subjunctive is rendered with 'would'. The Imperfect and Pluperfect can be translated as if they were indicatives: 'were verbing', and 'had verbed'. A wish is negated by adding *nē* after *utinam* or *ut*."

Translations of the Optative Subjunctive, Various Tenses (A)

	Verb Tense	Translation
Utinam/ut veniant!	Present	I wish they *would* come!
Utinam/ut venīrent!	Imperfect	I wish they *were coming*!
Utinam/ut vēnissent!	Pluperfect	I wish they *had come*!

Utinam/ut nē spem āmittant!	I wish they *would not* lose hope!
Utinam/ut nē spem āmitterent!	I wish they *were not losing* hope!
Utinam/ut nē spem āmīsissent!	I wish they *had not lost* hope!

"TODAY, IDENTIFY THE PERSON, NUMBER, TENSE, VOICE, MOOD, AND USE OF EVERY SUBJUNCTIVE YOU ENCOUNTER, THEN TRANSLATE."

Ut imperium Rōmānum nē perīret! (2)
Utinam revocēs animum ab īrā, et iubeās mea carmina legī. (3)
I wish they had seen me in Rome! (4)

2. Deliberative Subjunctives

"Now let's suppose that you have a Question whose main verb is Subjunctive, like this: *Cūr maneāmus?* Often it is a **Deliberative Subjunctive,** which shows that the speaker is uncertain about their own course of action or what someone else *should do*. A Present Deliberative Subjunctive is translated with the addition of 'should', and an Imperfect Deliberative Subjunctive with the addition of 'should have'."

Translations of the Deliberative Subjunctive, Various Tenses (B)

	Verb Tense	Translation
Cūr maneāmus?	present	Why <u>should</u> we wait?
Cūr manērēmus?	imperfect	Why <u>should</u> we <u>have</u> waited?

Unde auxilia peterēmus? Quem nunc vocēmus? (5)
When should he have spoken to the people? Who now should narrate the Senate's mistakes? (6)

3. Potential Subjunctives

"If a Subjunctive main verb is neither Jussive nor Optative nor Deliberative, then it may well be a **Potential Subjunctive**. A Potential Subjunctive expresses a possibility, and should be translated with 'might' or 'might have', for the Present or Imperfect Subjunctive respectively. (C)"

Translations of the Potential Subjunctive

Litterās domum ille mittat.	He <u>might</u> send a letter home.
Exercitum vidērēs.	You <u>might have</u> seen the army.

"Thus there are four possible uses for a Subjunctive verb when it appears in the main clause. Two can be distinguished easily by punctuation or added words:"

Question (?)	Deliberative Subjunctive
Exclamation (!)/*ut*/*utinam*	Optative Subjunctive

"However, the Jussive and Potential Subjunctives are ambiguous. Only by looking at the context can you decide between them. So it is best to translate them both ways for practice."

Litterās domum ille mittat.	He should send a letter home.	Jussive
	He might send a letter home.	Potential
Exercitum vidērēs.	You should have seen the army.	Jussive
	You might have seen the army.	Potential

"Do these sentences both ways."

Tū discās ferre malum. (7)
Vīvere tēcum possem equidem, sed nunc nōn potest. (8)

4. Indirect Questions

"Sometimes a question containing a Subjunctive verb forms a clause inside a sentence. This sort of question is called an **Indirect Question** – a Direct Question that is reported or paraphrased. We looked at these when we first studied Subjunctives, but I did not give them a name. In English they look like this:"

Direct Question: Who brought us this?
Indirect Question: She is asking who brought us this.
Direct Questions: Where are we? When are we going to arrive?
Indirect Questions They wondered where we were and when we were going to arrive.

"Indirect Questions always start with an **Interrogative** of some kind. To review, the most common Interrogatives are:"

Interrogatives (D)
Pronouns
M/F N

quis	quid	who	what
quem	quid	whom	what
cuius	cuius	whose	whose, of which
cui	cui	to/for whom	to/for which
quō, quā	quō	b.w.i.f whom.	b.w.i.f. which

Adjectives "Always paired with a noun, like *quī vir*, 'which man'."
quī, quae, quod which, what
etc.

Adverbs

cūr, quārē	why	
quam	how	"With an adjective, like *quam laetus*, 'how happy'."
quandō	when	
ubi	where	
unde	from where	
quō	to where	"Or 'by which'."
quōmodo	how	
utrum	whether	

"In Latin, the verb of the Indirect Question must always be Subjunctive. As we saw a few days ago when we first looked at them, Indirect Questions are easy to translate from Latin to English, since the Subjunctive can just be treated as an Indicative."

Rogāmus ubi sītis et quī amīcī vōbīscum veniant.
We are asking where you are and which friends are coming with you all.

Rogābāmus ubi vīverētis et quī amīcī vōs sequerentur.
We were asking where you all lived and which friends were following you.

Interrogāre ergō ātriēnsem coepī, quās in mediō pictūrās habērent.
So I began to ask the atrium manager what paintings they had in the middle.

Audīre ex tē volumus ubi sīs et utrum veniās. (9)
Quārē numquam eōs vocāvissētis mīrābāmur. (10)

"Since there is no future subjunctive form in Latin, Future Active Participles combined with forms of *sum* serve as future tense verbs in Indirect Questions. The Gerundive can also be used in Indirect Questions."

Quid hae sint factūrae, aut quid faciendum sit, nēmō scit.
What these women are going to do, or what has to be done, no one knows.

Rōmānī doceantur quārē servī līberandī sint. Utrum id actūrī sint, spem habeō minimam. (11)

At that moment Augustine missed a catch and the ball rolled to my feet. *Tolle*, Latinitas whispered to me, pick it up. I picked it up and nervously tossed it back to him, adding *Haec est tibi*. He acknowledged me with a nod and went back to his game.

5. Present Subjunctive of *eō* and *volō, nōlō, mālō*

"One more thing for today. Four common irregular verbs have slightly irregular Present Subjunctive forms. In the Subjunctive the verb *eō, īre*, is treated like an E-Verb, since it has an *-ea-* before the ending."

Present Subjunctive of *eō, īre* (D)

Subjunctive		Indicative	
eam	eāmus	eō	īmus
eās	eātis	īs	ītis
eat	eant	it	eunt

"The verbs *volō*, *nōlō*, and *mālō* form their Present Subjunctive with endings similar to *sum*. What is the Present Subjunctive of *sum*?"

And I told her:

sim	sīmus
sīs	sītis
sit	sint

"Good. The Present Subjunctives of the *volō*-verbs look like this. Notice that the stem of *volō* is changed to *vel-*. The endings are identical to the endings of *sim*. The imperfect and perfect subjunctives are formed by the usual rule from the infinitives."

Present Subjunctive of the *Volō* Verbs: (E)

velim	velimus
velīs	velītis
velit	velint

nōlim	nōlimus
nōlīs	nōlītis
nōlit	nōlint

mālim	mālimus
mālīs	mālītis
mālit	mālint

Imperfect Subjunctives
velle plus personal endings
nōlle plus personal endings
mālle plus personal endings

Pluperfect Subjunctives
voluisse plus personal endings
nōluisse plus personal endings
māluisse plus personal endings

Dēbēs mihi dīcere quem ducem mālīs et quem mē vocāre nōlīs. (12)
Rogēmus eōs quōmodo hās rēs gerī velint? (13)
Utinam aliēnam in terram eāmus ut nēmō nōmen meum cognoscat! (14)

"Now, here is your vocabulary for today."

A-Verbs
dēlectō, dēlectāre, dēlectāvī, dēlectātus to delight

I-Verbs

addō, addere, addidī, additus	to add
appetō, appetere, appetīvī, appetītus	to aim for
canō, canere, cecinī, cantus	to sing
cantō, cantāre, cantāvī, cantātus	to sing
occurrō, occurrere, occurrī, occursus + dat.	to encounter; to occur to
resistō, resistere, restitī + dat.	to resist; to stand back
trahō, trahere, traxī, tractus	to draw, drag
dētrahō, dētrahere, dētraxī, dētractus	to subtract

Mixed I-Verbs

efficiō, efficere, effēcī, effectus	to accomplish, bring it about

U-Noun

sonus, sonūs	m.	sound

Conjunctions

at	but
an	whether
an… -ne	"leave out *an*, and translate *-ne* as 'or'."
ūtrum... -ne	"leave out *ūtrum*, and translate *-ne* as 'or'."
vel	or
vel… vel	either… or

Adverbs

interdum	occasionally
plānē	for sure
sānē	really, quite

An domum eant illī maneantne nōbīscum? (15)
Rōmam eāmus, amīcī, vel voluptātis addendae grātiā, vel sanē dētrahendī dolōris. (16)
Mihi occurrit hoc: interdum aliquis sonus efficit ut cantāre velīmus et resistere nōn possīmus. (17)

When we were done with our practice we began to listen to the conversation between Augustine and Adeodatus. It had the same rhythm as their game: each one would say something, then throw the ball. They were talking about philosophy, about the nature of language in particular. It was a long conversation, but the part we heard is preserved in a dialogue Augustine wrote many years later called *Dē Magistrō*, "On the Teacher." *Translate as much of it as you can:* (18)

AUGUSTĪNUS Quid tibi vidēmur efficere velle, cum loquimur?
ADEODĀTUS Quantum quidem mihi nunc occurrit, aut docēre aut discere.
AUGUSTĪNUS Ūnum hōrum videō et assentior: nam loquendō nōs docēre velle manifēstum est; discere autem quōmodo?
ADEODĀTUS Quō tandem cēnsēs, nisi cum interrogāmus?

quantum	as far as
assentior, assentīrī, assēnsus sum	to agree

manifēstus, a, um	obvious
quō = quōmodo	
cēnseō, cēnsēre, cēnsuī, cēnsus	to think

AUGUSTĪNUS Etiam tunc nihil aliud quam docēre nōs velle intellegō; nam quaerō abs tē, utrum ob aliam causam interrogēs, nisi ut eum, quem interrogās, doceās, quid velīs.
ADEODĀTUS Vērum dīcis.
AUGUSTĪNUS Vidēs ergō iam nihil nōs locūtiōne nisi ut doceāmus appetere.
ADEODĀTUS Nōn plānē videō; nam sī nihil est aliud loquī quam verba prōmere, videō nōs id facere, cum cantāmus. Quod cum saepe sōlī facimus nūllō praesente quī discat, nōn putō nōs docēre aliquid velle.

locūtiō, locūtiōnis, f.	speaking
prōmō, prōmere, prompsī, promptus	to produce, give out
praesēns, praesentis	present

AUGUSTĪNUS At ego pūtō esse quoddam genus docendī per commemorātiōnem, magnum sānē, quod in hāc nostrā sermōcinātiōne rēs ipsa indicābit. Sed sī tū nōn arbitrāris nōs discere, cum recordāmur, nec docēre illum, quī commemorat, nōn resistō tibi, et duās iam loquendī causās cōnstituō, aut ut doceāmus aut ut commemorēmus vel aliōs vel nōs ipsōs, quod etiam, dum cantāmus, efficimus; an tibi nōn vidētur?
ADEODĀTUS Nōn prōrsus; nam rārum admodum est, ut ego cantem commemorandī mē grātiā, sed tantummodo dēlectandī.

commemorātiō, commemorātiōnis, f.	recollection
sermōcinātiō, sermōcinātiōnis, f.	conversation
recordor, recordārī, recordātus sum	to remember
prōrsus	absolutely
rārus, a, um	rare
admodum	very
tantummodo	only

AUGUSTĪNUS Videō, quid sentiās. Sed nōnne adtendis id, quod tē dēlectat in cantū, modulātiōnem quandam esse sonī? Quae quoniam verbīs et addī et dētrahī potest, aliud est loquī, aliud cantāre; nam et tībiīs et citharā cantātur, et avēs cantant, et nōs interdum sine verbīs mūsicum aliquid sonāmus, quī sonus ‘cantus’ dīcī potest, locūtiō nōn potest; an quicquam est, quod contrādīcās?
ADEODĀTUS Nihil sānē.

adtendō, adtendere, adtendī, adtentus	to notice

modulātiō, modulātiōnis, f.	modulation
tībia, ae, f.	pipe
cithara, ae, f.	cithara, lyre
mūsicus, a, um	musical
quicquam	anything
contrādīcō, contrādīcere, contrādīxī, contrādictus	to contradict

The *Dē Magistrō* may not be Augustine's most famous work, but it is quite profound as a piece of philosophy; it considers why the sounds we make when we speak actually cause others to think of certain ideas. Much more famous for most people are Augustine's *Cōnfessiōnēs*, his spiritual autobiography, and his *Cīvitās Deī*, which he wrote as an old man after Rome was sacked by Alaric. It is a very long book, arguing, in a sense, that the only real city in the universe is the eternal 'city' ruled by God.

Latinitas finished our visit with this spoiler.

"A year from now, Augustine's partner will go back to Carthage and leave Augustine and Adeodatus here. Monica has arranged for her son to be married to a Catholic woman from Milan whose connections will help advance his career, and that arrangement means the end of his informal relationship. In addition, Augustine will finally convert to Christianity. He has a long and distinguished career ahead of him. Sadly, Adeodatus will die young, just a few years from now. The dialogue he wrote was a tribute to his beloved son."

73. Saint Augustine in his Study, by Vittore Carpaccio, 1508. Carpaccio has equipped the saint's study with all items that a pious scholar from the fifteenth century would like to have in their room, such as a private altar for worship and fancy bookholders (not to mention a small German lapdog). *In eōdem modō nōs quoque facere amāmus ut hominēs antīquī nōbīs videantur similēs*. In the same way we too like to bring it about that figures from the past appear similar to ourselves.

74. A restored section of the Theodosian Walls of Constantinople. These imposing walls, along with the Sea of Marmara, protected the eastern half of the Roman Empire from the Germanic peoples whose advances caused the western half to fall apart. The eastern or Byzantine empire survived until 1453, when a Turkish Sultan, Mehmed the Conqueror, captured the capital city. *Mīrābile dictū, hic vīcit annōs vīgintī et unum nātus*. Amazingly, he won his victory at age 21.

Explōrātiō Trīcēsima Quarta (XXXIV)
Adventure Thirty-Four

Vegetius, *Dē Rē Mīlitārī, On Military Affairs*
A-words and T-words
Result Clauses
Correlatives
Interrogatives after *sī* and *nē*

Constantinopolis
Mēnsis December
Flaviō Eutolmiō Tatiānō Q. Aureliō Symmachō cōnsulibus

Constantinople
The month of December
Flavius Eutolmius Tatianus and Q. Aurelius Symmachus, consuls (391 CE)

Today took us to a city of many different names. When it was founded on the south side of the Bosporus Strait nearly a millenium earlier, by Greek settlers from the city of Megara, it went by the name *Byzantion*. In 330 CE, when Constantine became emperor, he designated it the official imperial residence, and renamed it, appropriately enough, *Nova Rōma*. After his death, the city government decided to renamed it in his honor, changing its title to *Constantinopolis*, the City of Constantine. And that is what it was called for nearly a thousand years until the Ottoman Turks made it the capital of their empire and renamed it Istanbul. Today it is a massive city with nearly 15 million residents. Even in antiquity it was huge, stretching for miles inland from a port overlooking the strait.

I couldn't tell you exactly where in the city we landed, but to judge by the seagulls and the fish market down the street we were not far from the port. We were sitting outside of a well-house, where locals came to fetch fresh water, as we watched a house across the street, waiting for a man to appear. The man, **Publius Flavius Vegetius Renatus**, or Vegetius, as I will call him, had sailed here all the way from Spain in order to visit the present emperor, Theodosius I, at his court.

Vegetius was a military man who had commanded armies in Spain and Gaul that were trying to repelled incursions by the Goths, a Germanic people from the north. Despite his energy and talents as a commander, he had been discouraged by the lack of equipment and training among his troops, and the incompetence of his fellow officers. He desperately wanted to understand why the *Rōmānī veterēs*, the old Romans of the Republic, had been so successful fighting against the Celts and the Germans. To satisfy his curiosity he turned to the library, hunting down and studying old treatises on training, tactics, and strategy written by men like Cato the Elder. Eventually he wrote a book, the *Dē Rē Mīlitārī*, summarizing what he had learned, and sailed all the way here to present it to Theodosius. He wanted the emperor to recommend the work and ensure that it would be widely read. He also hoped that he would become a friend of the emperor and perhaps be put in charge of special projects, just as Vitruvius had been patronized by Augustus a long time ago. He was staying at the house of a friend in Constantinople, and was about to make a trip to the imperial court the morning we arrived.

While we waited for Vegetius, Latinitas had me work on my own book.

1. Q-Words and T-Words

"Today you are going to learn more about some words you have encountered before. These are various adjectives and adverbs that I call Q-Words and T-Words."

"Let's start with **Q-Words.** These are words that begin with the letter q and can be used to introduce questions – Direct Questions or Indirect Questions – just like the Interrogatives you have already learned."

Q-Words (A)

quam	adverb	how
quālis, quāle	adjective	what sort of
quantus, a, um	adjective	how much, how great
quot	adjective	how many

Quot populōs hic imperātor vīcit?
How many peoples has this emperor conquered?
Quālem urbem Romulus Rēmusque conderent numquam līberī novī discunt.
Modern children never learn what sort of city Romulus and Remus founded.
Quantum aurī Novae Rōmae iacet?
How much [of] gold lies in New Rome?

"TODAY, IDENTIFY THE SUBJECTS OF ALL THE SENTENCES YOU TRANSLATE."

Quot terrās atque oppida Germānī nunc tenent? (1)
Habet is hōrologium ut sciat quantum dē vītā iam perdat. (2) "A *hōrologium, ī*, n., is a sundial."
Quālibus verbīs, Vegetī, ūtēris ut prō labōre tuō aliquid Theodōsius det? (3)

"**T-Words** are spelled just like Q-Words, but with the letter t replacing the qu."

T-Words (B)

tam	adverb	so
tālis, tāle	adjective	such
tantus, a, um	adjective	so much, so great
tot	adjective	so many

"These can be used to describe things or to express wonder:"

Tālis vir! Tam fortis bellō et in pāce tam hūmānus.
Such a man! So brave in war and so humane in peacetime.

Quārē tam timidē incurrit in ferrum?
Why does he run to the sword so timidly?

"You won't have trouble translating this, I think."

Ō dī! Tam altum et tantum est hoc caelum, et tot cum sideribus. (4)

2. Result Clauses

"Another common use for T-Words is to introduce **Result Clauses**, whose basic ingredients are (1) *ut* plus (2) a Subjunctive Verb. The conjunction *ut* is translated 'that' and the Subjunctive Verb that follows can be translated as if it were Indicative. (C) In addition to T-Words, these adverbs and pronouns can also introduce Result Clauses:"

adeō… ut	to such a degree… that
ita, sīc… ut	so… that
is, ea, id… ut	such a (person, thing)… that

"A Result Clause is a kind of Substantive Clause. Do not confuse it with a Purpose Clause, in which *ut* is translated 'so that'. The presence of a T-Word or one of these little words will be a sure sign of a Result Clause."

Tot et tam ingentia perīcula rure expertī erāmus ut ex urbe discēdere nōllēmus.
We had experienced so many and such enormous dangers in the countryside that we were not willing to depart from the city.

Adeō verbīs ōrātor omnium mentēs tenēbat ut dīcere ubi essent nōn possent.
The orator was holding the minds of all with his words to such a degree that they were not able to say where they were.

Et tanta commōtiō fuit populī, ut nūllus omnīnō domī remanēret, neque vir neque fēmina.
And the commotion of the people was so great that no one at all remained at home, not a man or woman.

Quis fuit tam dūrus ut nōn illīus miseriā movērī posset? (5)
Tantae erat illa sapientiae ut nōn sōlum amīcī sed etiam ducēs cōnsilium peterent. (6)
Ea rēs est ut nōn rēx ipse implēre possit nisi maximā vī. (7)
Mēns mea sē ita perdidit ut iam nōn bene velle tibi queat. (8)

At that point Vegetius stepped out the door, accompanied by an attendant who was carrying a large book in a backpack. We stood up to follow the pair through the winding streets, keeping our distance as we went along. At one point we passed a massive stadium that Latinitas said was called the Hippodrome. This was where chariot races were held in Byzantium – an incredibly popular sport, with four 'colors' or teams, the Blues, Greens, Reds, and Whites. The teams' supporters were absolutely devoted to them, sometimes to the point of violence. No races were being held today, but we passed the stables where the horse were kept – beautiful white chargers, lovingly cared for – and spotted some of the chariots, which glittered in the sun like sports cars.

People *love* sports.

"That's true, very true. But I should point out something. Two years from now, Theodosius will ban the Olympic games, ending a thousand-year tradition. Too pagan, you know."

Oh, I said.

We reached the imperial palace, a beautiful, imposing structure, like a mansion with bits of church and castle in its design. The men at the entrance let Vegetius in after he tipped them; Latinitas took us in through a service entrance, then marched me back to the room where Vegetius and dozens of other supplicants were waiting for their time with the emperor. Latinitas told me not to worry about being picked out as a stranger, and had me work on my notebook again.

3. Correlative Pairs

"Let's come back to T-Words and Q-Words. Sometimes a Latin sentence will contain a T-Word and a Q-Word together. The T-Word and the Q-Word then form what is called a **Correlative Pair**."

Virum tam (T-Word) inimīcum bonī cīvibus quam (Q-Word) amīcum pessimīs eum esse pūtāmus.
We think that he is a man as hostile to good citizens as he is friendly to the worst.

"In English you need to translate Correlative Pairs with the following formulae:"

Correlative Pairs (D)

tam… quam	as… as
tālis… quālis	such… as
tantus… quantus	as much, so much… as
tot… quot	as many… as
tantō (+ comparative)… quantō (+ comparative)	the more… the more
eō (+ comparative)… quō (+ comparative)	the more… the more

"If *tantō, quantō, eō*, or *quō* are paired with *minus*, they will mean 'the less', 'the fewer'."

Tanta cūra quanta potest illīs erat.
There was as much care to them as is possible, i.e.
They had as much care as possible.

Quō plūra itinera Alexander fēcit, eō minōrēs cōpiae eī erant.
The more journeys Alexander made, the fewer forces were (available) to him.

Dominam nōvit passer tam bene quam puella matrem. (9)
"This is based on a line of Catullus. *Passer, passeris* means 'sparrow'."
Quantō plūs turbae discēssit, tantō facilius erat dīcere et audīre. (10)

Quālēs cōnsulēs fuisse scrīpsistī, tālēs fuērunt. (11)
Quantum crēvit flūmen, tantum speī āmīsimus. (10)

4. Interrogatives after *sī* and *nē*

"There is one more bit of grammar you should learn today so you can read Vegetius. Anytime the words *sī* or *nē* are immediately followed by interrogative pronouns, you must translate those pronouns as if they began with the prefix *ali-*, which means 'some' or 'any'. (E) Study these examples; you must supply the *ali* in your mind:"

sī (ali)quis	if someone, if anyone
nē (ali)quid	so that not anything = so that nothing (Purpose Clause), that something (Fear Clause)
sī (ali)quandō	if at any time, if at some time
nē (ali)quā	so that in no way (Purpose Clause), that in some way (Fear Clause)

Nōs homunculī indignāmur, sī quis nostrum interiit aut occīsus est?
Do we little humans complain if some one of us has died or been killed?

Nōnne timēs nē quid contrā lēgem dīcātur? (13)
Sī quem clārum in urbe vidēbimus, vōbīs referēmus. (14)

5. The Demonstrative *is ea id*

"One more thing today. Do you remember the 3rd person pronouns? Let's review them together:"

is ea id	eī eae ea
eum eam id	eōs eās ea
eius eius eius	eōrum eārum eōrum
eī eī eī	eīs eīs eīs
eō eā eō	eīs eīs eīs

"These are pronouns, as you know, but they can also be used as **Demonstrative Adjectives**. IF *IS EA ID* HAVE THE SAME GENDER, CASE, AND NUMBER AS AN ADJACENT NOUN, THEY ARE ADJECTIVES, AND THEY ARE TRANSLATED 'THIS' OR 'SUCH', WHICHEVER FITS BEST IN CONTEXT. IN THE PLURAL, 'THESE'." (C)

is cōnsul	this/such a consul (subject)
id mūnus	this/such a gift (subject or object)
eōrum deōrum	of these/such gods
eius reī	of this/such a thing

"Like other adjectives, this one can aid you by telling you the case and number of the noun when there are multiple possibilities. For example, *deae*, can be genitive singular, dative singular, or nominative plural, but when combined with a form of *ea*, it can only be one of these:"

Phrase	Case and Number	Translation
eius deae	Genitive Singular	of this/such a goddess
eī deae	Dative Singular	to/for this/such a goddess
eae deae	Nominative Plural	these/such goddesses (subj.)

Eōs honōrēs mihi patrēs dabunt. The fathers will give me these/such honors.

is ordo; eōs vultūs; such a plan; by this decision (15)
Eō tempore erant terrā marīque cōpiae magnae. (16)
If humans have sought justice on earth, their souls will be stars in heaven after death; for this service is divine. (17)

"Now let's work on our vocabulary; Vegetius is about to be let in."

Irregular Verb

prōsum, prōdesse, prōfuī, prōfūtūrus	to profit "Conjugate as *prō* plus *sum*, with a d between *prō* and a vowel."

E-Verb

pateō, patēre, patuī	to be exposed, open
trānseō, trānsīre, trānsiī, trānsitus	to cross, pass

Long I-Verb

ēveniō, ēvenīre, ēvēnī, ēventus	to happen, be the outcome

UO-Noun

scūtum, ī	n.	shield

EI-Noun

latus, lateris	n.	side, flank

pulvis, pulveris	m.	dust
tīrō, tīrōnis	m.	recruit, new soldier

U-Noun

cursus, cursūs	m.	running; course
ūsus, ūsūs	m.	experience, use

EI-Adjective

dīligēns, dīligentis	careful, diligent
levis, leve	light, trivial, fickle
vetus, veteris	old

Adverb

quasi	as if
velut or **velutī**	just like, just as

Bellī ūsū nostra rēs pūblica crēvit, Carthāgō sublāta est, et cūncta maria terraeque patuērunt. Sed quid proderit, sī velut levēs puerī veterum mōrēs nōn servāmus? Nunc, sī quid bonī ēveniet, nōn nōs iuvābit. Sīc glōria trānsit, sīc cursus imperiī. (18)

A well-fed attendant wearing a purple cross on his robe came out and beckoned Vegetius in. Latinitas found a narrow interior window that afforded a view of the interview. Theodosius was sitting with his advisors. He was a strong-looking man with a deceptively sleepy look on his face. Vegetius introduced himself to him as, like Theodosius, a Roman from Spain, and this won the emperor's approval. Otherwise he kept silent, with his advisors doing all the talking.

While they went back and forth, Latinitas took out a copy of Vegetius' book which she had brought along and showed me some of its advice on training *tīrōnēs*. Translate as much of this as you can. (19)

Natandī ūsum aestīvīs mēnsibus omnis aequāliter dēbet tīrō condiscere. Nōn enim semper pontibus flūmina trānseuntur, sed et cēdēns et īnsequēns natāre cōgitur frequenter exercitus.

aestīvus, a, um	summer (adj.)
mēnsis, mēnsis, m.	month
aequāliter	equally
pōns, pontis, m.	bridge
insequor, insequī, insecūtus sum	to pursue

natō, natāre, natāvī, natātus	to swim

Ideōque Rōmānī veterēs, quōs tot bella et continuāta perīcula ad omnem reī mīlitāris ērudīverant artem, campum Mārtium vīcīnum Tiberī dēlēgērunt, in quō iuventūs post exercitium armōrum sūdōrem pulveremque dīlueret ac lassitūdinem cursūs natandī labōre dēpōneret.

continuātus, a, um	continuous
ērudiō, ērudīre, ērudīvī, ērudītus	to educate, school
vīcīnus, a, um + dat.	close to
Tiberis, Tiberis, m.	the Tiber river
dēlegō, dēlegere, dēlēgī, dēlectus	to assign
iuventūs, iuventūtis, f.	youth
exercitium, ī, n.	training
sūdor, sūdōris, m.	sweat
dīluō, dīluere, dīluī, dīlūtus	to wash off
lassitūdō, lassitūdinis, m.	weariness

Nōn sōlum autem peditēs sed et equitēs ipsōsque equōs vel lixās, quōs galiāriōs vocant, ad natandum exercēre percommodum est, nē quid imperītīs, cum necessitās incumbit, ēveniat.

pedes, peditis, m.	a foot-soldier
līxa, līxae, f.	a seller of military supplies
percommodus, a, um	very useful
imperītus, a, um	inexperienced
incumbō, incumbere, incubuī, incubitus	to press, lean on

Antīquī, sīcut invenītur in librīs, hōc genere exercuēre tīrōnēs. Scūta dē vīmine in modum crātium conrotundāta texēbant, ita ut duplum pondus crātis habēret quam scūtum pūblicum habēre cōnsuēvit.

"The ancients, just as is found in books, trained recruits in this way. They would weave rounded shields from willow twigs, in the style of wickerwork, so that the wicker had twice the weight as a regulation shield was accustomed to have."

Which Latin words correspond to the underlined phrases?
What is the Result Clause in this passage?
What is the dictionary entry for 'wicker'?
What word means 'twice'?

Īdemque clāvās ligneās duplī aequē ponderis prō gladiīs tīrōnibus dabant. Eōque modō nōn tantum māne sed etiam post merīdiem exercēbantur ad pālōs. Pālōrum enim ūsus nōn sōlum mīlitibus sed etiam gladiātōribus plūrimum prōdest.

clāva, ae, f.	club
līgneus, a, um	wooden
meridiēs, eī, m.	noon
pālus, ī, m.	stake (acting as a dummy)

Nec umquam aut harēna aut campus invictum armīs virum probāvit, nisi quī dīligenter exercitātus docēbātur ad pālum. Ā singulīs autem tīrōnibus singulī pālī dēfīgēbantur in terram, ita ut nūtāre nōn possent et sex pedibus ēminērent.

harēna, ae, f.	sand, arena
invictus, a, um	undefeated
dēfingō, dēfingere, dēfixī, dēfixus	to fix, stick
nūtō, nūtāre, nūtāvī, nūtātus	to lean over, to nod
ēmineō, ēminēre, ēminuī	to stand tall

Contrā illum pālum tamquam contrā adversārium tīrō cum crāte illā et clāvā velut cum gladiō sē exercēbat et scūtō, ut nunc quasi caput aut faciem peteret, nunc ā lateribus minārētur, interdum contenderet poplitēs et crūra succīdere, recēderet adsultāret īnsilīret, quasi praesentem adversārium, sīc pālum omnī impetū, omnī bellandī arte temptāret.

minor, minārī, minātus sum	to threaten
contendō, contendere, contendī, contentus	to strive
poples, poplitis, m.	ham, back of knee
crūs, crūris, n.	leg, lower leg
succīdō, succīdere, succīdī, succīsus	to cut, sever
recēdō, recēdere, recessī, recessus	to step back
adsultō, adsultāre, adsultāvī, adsultātus	to jump at, assault
īnsiliō, īnsilere, īnsiluī	to jump on
impetus, impetūs, m.	thrust, attack
temptō, temptāre, temptāvī, temptātus	to try out

In quā meditātiōne servābātur illa cautēla, ut ita tīrō ad īnferendum vulnus īnsurgeret, nē quā parte ipse patēret ad plāgam.

meditātiō, meditātiōnis, f.	practice
cautēla, ae, f.	caution (plus fear clause)
infero, inferre, intulī, illātus	to inflict
īnsurgō, īnsurgere, insurrēxi, insurrēctus	to launch himself, rise up
plāga, ae, f.	blow

Duplī autem ponderis illa crātis et clāva ideō dabantur, ut, cum vēra et leviōra tīrō arma sūmpsisset, velut graviōre pondere līberātus, sēcūrior alacriorque pūgnāret.

alacer, alacris, alacre	eager, keen

At the end of the interview, Theodosius gave his response to Vegetius' plea, which Latinitas interpreted for me. He offered him his greatest thanks and spoke in glowing terms of the book, which he said was worthy of the great majesty of the Roman empire. I could see Vegetius swallow in anticipation. But then the emperor broke his heart: he ordered his chamberlain to give Vegetius 1,000 sesterces – an amount slightly more than what he had just spent to sail across the Mediterranean – and bid him to return to the West and fight bravely against the barbarians. That was it; the emperor's silence made it clear that Vegetius was to leave, and an imperial functionary added the book to a large pile of gifts previous petitioners had brought the emperor that morning, as the author slowly retreated from the room.

75. A page from an early manuscript of Vegetius' treatise, printed in 1535, with the heading *Flāviī Vegetiī Dē Rē Mīlitārī Lib(er) I*, Of Flavius Vegetius On Military Matters Book One. The illustration is the editor's wildly imaginative recreation of one of the siege machines that Vegetius describes in his fourth book. Vegetius' treatise is the source of the phrase, *quī dēsīderat pācem praeparet bellum*, 'He who desires peace should prepare for war.'

76. Saint Jerome in a Cave, a woodprint by Albrecht Dürer, 1512. According to legend, Jerome removed a thorn from the paw of a *leō* or lion he found wandering near his cave, and out of gratitude the lion became his protector and pet.

Explōrātiō Trīcēsima Quinta (XXXV)
Adventure Thirty-Five

Jerome, *Biblia Vulgāta, The Bible (Latin)*
Future Perfect Indicative
Perfect Subjunctive
Conditional Sentences
The Verb *fīō*

Bethleem, Palaestīna
Mēnsis September
Flaviō Anthēmiō Flaviō Stilichōne cōnsulibus

Bethlehem, Palestine
The month of September
Flavius Anthemius and Flavius Stilicho, consuls (405 CE)

I was still shaking my head at what happened to Vegetius when Latinitas returned the next day. Because he wanted to reform the Roman army, he devoted years of his life to researching and writing a book, and sailed all the way across the Mediterranean looking for a commission. And what did he get for his efforts? A measly reward that would barely cover the cost of his travel expenses. I was peeved at Theodosius, and at all the so-called *ducēs* we had encountered or read about. They seemed to me then – and still seem to me, sometimes – like nothing more than a pack of callous, power-hungry psychopaths. Fortunately Latinitas broke me out of my dark mood with a new gift.

"Here," she said, "I brought you something. It's this *vestis*, made by one of my favorite designers."

It was a light linen *tunica* with ties on the back and short sleeves. It was just like most of the tunics I had seen people wear, except it had a thin crosshatch pattern stitched around the hem. Once I threw it on she inspected it for fit and gave me an approving nod.

It fits wonderfully, thank you, I told her. Can I wear it today? It was warm outside but I was not sure how warm it would be where we were traveling.

"Of course. I noticed your purple bathrobe was starting to look rather ratty. Do you ever wash it?"

Of course I wash it, I said, trying to remember the last time I did. At least once a year, I said.

"You will look good in it. People will look at you and think you are just a commoner. No one will mistake you for the offspring of royalty anymore."

The instant she said that, its significance suddenly hit me. The child's voice, *purpureā istā cum togā rēgālis vidēre esse*, 'In that purple toga you seem to be royalty!' But no, no, I was not royalty. I wasn't and I didn't want to be and did not want to be perceived as such. What I really wanted was to visit the ancient world and be taken for an ordinary person. And now I had the right clothes to do so. I was pleased with this development. It felt right, like I had found something I had been looking for for a very long time without knowing it.

The wine she gave me today smelled a bit like rosemary. It landed us in a dry, mountainous land, which, I was given to understand, was the province formerly called Judaea, but renamed Palestina after the Romans crushed the Jewish revolt. We were just south of Jerusalem, in a small, famous town named Bethlehem. According to Christian tradition, it was here that Jesus was born. His birth is celebrated in December, although he was actually born in September (so Latinitas said).

Bethlehem was a small town, and already an active tourist destination, with *peregīnī*, or pilgrims, coming from all over to visit. Our purpose was somewhat different, however. Latinitas wanted me to see a certain holy man. His name in Greek is Hieronymus, but in English he is more often referred to by the name **Jerome**, and since he was later sainted, Saint Jerome.

We walked out of town along a ridge line, then turned off to scamper down a slope, while I tried to keep my footing on the round stones. At the bottom there was a cave; its entrance was decked out with stone walls and a roof to make a rather comfortable-looking residence, nestled into the rock.

We took a seat under a nearby palm tree while I adjusted my sandals. "That is Jerome's cave," she explained. "After a long and busy career in the Church, he decided to spend

the rest of his life here working on a translation project – I will show it to you later when he steps out for a walk."

"Today, in addition to getting a new tunic, you are going to finish learning all the regular Latin verb forms."

I looked at my notebook. There were only a few pages left; we were getting close to the end.

"The forms that remain for you to learn are the **Future Perfect Indicative** and the **Perfect Subjunctive**."

1. The Future Perfect Indicative

"The **Future Perfect Tense** is the sixth Latin verb tense. As its name indicates, it combines future and perfect tense features. The **Future Perfect Active** is the Perfect Stem to which the future forms of *sum* – *erō*, and so on – are attached as endings; THE ONE EXCEPTION IS THAT -*ERINT* IS USED INSTEAD OF -*ERUNT*. The basic translation is 'will have verbed' – 'I will have verbed, you will have verbed', and so on."

Future Perfect, Active (A)

Singular	Plural
amāverō	amāverimus
amāveris	amāveritis
amāverit	amāverint
I will have loved	we will have loved
you will have loved	you all will have loved
he she it will have loved	they will have loved

"Sometimes it is best to translate the Future Perfect as a future tense verb that has emphasis. You can do this by adding 'yes', for example – *amāverō*, 'yes, I will love', or, 'I will definitely love'. Try translating this sentence both ways."

"TODAY, GIVE THE PERSON, NUMBER, TENSE, VOICE, MOOD, AND USE OF EVERY SUBJUNCTIVE VERB YOU ENCOUNTER, THEN TRANSLATE."

Vīderō quantum aurī nōbīs dēbeātis. (give two translations) (1)

"The **Future Perfect Passive** is made by replacing the forms of *sum* in the Perfect Passive Indicative with forms of *erō*. Latin speakers sometimes use the Future Perfect of *sum* – *fuerō* – instead of *erō*, to make the meaning even more emphatic."

Future Perfect, Passive (B)

Singular	Plural
amātus, a, um erō	amātī, ae, a erimus
amātus, a, um eris	amātī, ae, a eritis
amātus, a, um erit	amātī, ae, a erunt

Future Perfect, Passive, more emphatic

Singular	Plural
amātus, a, um fuerō	amātī, ae, a fuerimus
amātus, a, um fueris	amātī, ae, a fueritis
amātus, a, um fuerit	amātī, ae, a fuerint

I will have been loved; yes, I will be loved	we will have been loved
you will have been loved	you all will have been loved
he she it will have been loved	they will have been loved

Tot vīrī bonī inventī fuerint sī dīligenter quaerēs. (2)

2. The Perfect Subjunctive

"Now to the last of the Subjunctive tenses: the perfect. The **Perfect Active Subjunctive**, is made by adding *-eri-* and a personal ending to the Perfect Stem. The **Perfect Passive Subjunctive** is made by replacing the forms of *sum* in the Perfect Passive Indicative with the forms of *sim* – that is, with the Present Subjunctive of *sum*."

Perfect Subjunctive, Active (C)

Singular	Plural
āmāverim	āmāverimus
āmāveris	āmāveritis
āmāverit	āmāverint

Perfect Subjunctive, Passive

Singular	Plural
amātus, a, um sim	amātī, ae, a sīmus
amātus, a, um sīs	amātī, ae, a sītis
amātus, a, um sit	amātī, ae, a sint

"The Perfect Subjunctive has two translations. In an Indirect Question or a Result Clause, it can be translated like a Perfect Indicative, consistent with the rules you learned before."

Indirect Question
Nōn possum exprimere verbīs quantum animō vulnus accēperim.
I am not able to express in words how great a wound I received in my mind.

Result Clause
Tanta est turba ut nēmō intellegere verba dīcentis potuerit.
The crowd is so big that no one has been able to understand the words of the speaker.

His voice is so great that each listener has been able to hear. (3) "Use *quisque* for each."
Are you able to tell me how many wounds the Republic has received? (4)

"As a main verb the Perfect Subjunctive appears in Jussive and Potential constructions, adding emphasis. Translate it as you would a Present Subjunctive and add 'yes' to the verb, or 'no', if it is a negative sentence:"

Perfect Subjunctive as Jussive with Emphasis
Vīderint. Yes, let them see.
Nē quaesieris. No, do not ask.

Perfect Subjunctive as Potential with Emphasis
Accēperim. Yes, I could receive it.

"Notice that both verbs forms in the Perfect System can be translated as verb forms in the Present System with the addition of 'yes' or 'no'."

Future Perfect Indicative can be translated as…	Future Indicative + 'yes' or 'no'
Perfect Subjunctive can be translated as…	Present Subjunctive + 'yes' or 'no'

Yes, I could see what you owe. So, no, do not depart. (5)

These forms, the Perfect Subjunctive and the Future Perfect, also look very similar to each other, I observed.

"Yes, the Active forms of the Perfect Subjunctive and the Future Perfect Indicative are spelled the same – except in the 1st person singular. Look at this:"

Forms of Perfect Active Subjunctive and Future Perfect Active Indicative

āmāverō (Fut. Perf. Ind.), āmāverim (Perf. Subj.)	āmāverimus
āmāveris	āmāveritis
āmāverit	āmāverint

How do you decide which is which?

"The Perfect Subjunctive is more common: it should be your default choice. The Future Perfect is typically found in sentences with other Future verbs, like Trimalchio's harsh rule for his slaves:"

Quisquis servus sine dominicō iussū forās <u>exierit</u> <u>accipiet</u> plāgās centum.
Any slave who <u>will have gone out</u> without the master's order <u>will receive</u> a hundred lashes.

"Here *accipiet* is future, so *exierit* is Future Perfect."

"It also serves as the Future tense for verbs like *meminī* and *odī* and *novī* whose Perfect forms have Present meanings:"

meminī	I remember	ōdī	I hate	novī	I know
memineram	I remembered	ōderam	I had hated	nōveram	I had known
meminerō	I will remember	ōderō	I will hate	nōverō	I will know

"Here is a synopsis of the verbs in the Perfect System, so you can see all the forms together."

Synopsis of *trahō, trahere, traxī, tractus*, 'to draw, drag' Perfect System, 1st singular, feminine.

Indicative

Active	Passive		
traxī	tracta sum	I drew	I was drawn
traxeram	tracta eram	I had drawn	I had been drawn
traxerō	**tracta erō**	**I will have drawn (yes, I will draw)**	**I will have been drawn (yes, I will be drawn)**

Subjunctive

Active	Passive
traxerim	**tracta sim**
traxissem	tracta essem

Synopsis of *sum, esse, fuī, futūrus* 'to be' in the Perfect System, 3rd plural

Indicative
Active

fuērunt/ēre	they were, they have been
fuerant	they had been
fuerint	**they will have been/yes, they will be**

Subjunctive
Active
fuerint
fuissent

Write a full synopsis of *fundō, fundere, fūsī, fūsus,* 'to pour', 3rd singular, neuter. (6)

3. Conditional Sentences

"Now let us review a kind of sentence you have already encountered. Sentences that contain a clause beginning with *sī* or *nisi*, 'if' or 'unless/if… not', are called **Conditional Sentences**. The Clause introduced by *sī* or *nisi* is the **Conditional Clause;** what remains is the **Main Clause.** There are four basic rules for Conditionals, but only one is truly new."

"First, when Conditional Clauses contain Indicative Verbs there are no special translation rules, although a Future may be translated as a Present tense."

Sī mē rogābis, sīc dīcam.
If you [will] ask me, I will speak thus.

Sī tē colō, Sexte, nōn amābō.
If I worship you, Sextus, I will not be your friend.

Librum, sī malus est, nequeō laudāre et poscere.
A book, if it is bad, I am not able to praise and request.

Coniugēs sorōrēsque etiam sī hostīlem libīdinem effūgērunt, nōmine amīcōrum atque hospitum polluuntur.
Wives and sisters, even if they have escaped the enemy's lust, are polluted by the names of 'friend' and 'guest'.

Etiam sī hostēs fugient, timeō nē in perīcula cadāmus. (7)

"Second, when Conditional Clauses, starting with *sī* or *nisi*, contain Subjunctive Verbs, they should be translated as Indicative Verbs in the same tense." (D)

Sī longa aetās auctōritātem religiōnibus faciat, servanda est tot saeculīs fidēs.
If a long period of time creates authority for religions, then trust must be preserved for so many centuries.

Sī tē dē mē interrogent, nōlī dīcere. (8)
Fidēm cum dīs, nisi tot annī nōbīs faciant, nūllam habēmus. (9)

"If the verb in the Conditional Clause is Present Subjunctive, translate as Present Indicative if the verb in the Main Clause is Indicative."

Imperātōrēs, sī rēs bene gerant, quasi deī coluntur.
Emperors, if they manage things well, are worshipped as gods.

Imperātōrēs sibi minimam laudem parant nisi hostēs in proeliō vincant. (10)

"There is only one situation where you add words to the English translation of a verb in a conditional. *A SUBJUNCTIVE VERB IN THE <u>MAIN</u> CLAUSE OF A CONDITIONAL IS TRANSLATED BY ADDING 'MAY' IN THE PRESENT, 'MIGHT' IN THE IMPERFECT TENSE, AND 'MIGHT HAVE' IN THE PLUPERFECT TENSES*. Sometimes 'would' works better than 'may."

Tū sī hīc sīs, aliter sentiās.
When you are here, you <u>may</u> feel otherwise.

Sī nōn esset aliud experīmentum, sufficeret eius similitūdō ad probandum eam esse fīliam tuam.
If there was no other test, her likeness <u>might</u> suffice to prove that she is your daughter.

Nisi tōtīus diēī labōre mīlitēs essent dēfessī, omnēs hostium cōpiae dēlērī potuissent.

If the soldiers were not tired from the struggle of the whole day, all the enemy's forces might have been able to be destroyed.

Sī quis meīs in vestigiīs inambulet, aliquid novī experiātur. (11)
Sī similitūdō vērus nōn sufficeret ad probandam eam esse fīliam tuam, amor vester hoc idem indīcāret. (12)
Nisi mīlitēs omnī modō vīcissent, Caesar litterās Senātuī nōn mississet. (13)

When I finished these sentences, I saw an old man leave the cave and head out into the wild.

"He's going out to pray. Every morning he begins translating before sunrise, and just before noon he goes out to pray."

What is he translating?

"He is translating the Jewish holy books, as well as the holy books of the Christians, into Latin. He came to Jerusalem, among other reasons, so he could have access to the very best and most accurate manuscripts. Jerome has had to master Hebrew, Aramaic, and Greek. His translation will become the standard in Europe for the next thousand years so; in your day it is called the Vulgate."

4. The Verb *fīō*

"We will look at his progress when we are done. But one more thing first. Let's review all the forms of the verb *fīō*, which you first encountered a long time ago. *Fīō* is a Long I-Verb with no passive. However, in the Perfect, Pluperfect, and Future Perfect, its passive forms are verbs with two parts: *factus sum*, and so on."

Irregular Verb
fīō, fierī, factus sum to become, to take place, to be made

"*Fīō* has three basic translations:
If it has a nominative predicate, it means 'to become'.
If it does not have a predicate, it means 'to take place'.
It can also be translated 'to be made', with or without a predicate."

"A synopsis of the verb in the 3rd singular masculine with translations looks like this:"

Synopsis of *fīō*, 3rd singular, masculine

fit	he becomes, takes place, is made
fīēbat	he was becoming, was taking place, was being made
fīet	he will become, will take place, will be made
factus est	he became, took place, was made; has become, has take place, etc.
factus erat	he had become, had take place, had been made
factus erit	he will have become, will have take place, will have been made

"Since *fīō* is an irregular Long I-Verb, its Present Subjunctive contains the vowels *ia*."

fīat	he becomes; let him become; he should become; he could become
fieret	he was becoming; he would become; he should have become
factus sit	he became; yes, he could become
factus esset	he had become; he would have become

Factus est mihi carcer subitō praetōrium.
Prison suddenly became for me a palace.

Concursus magnus et ingēns factus est.
A great, huge assembly took place.

Fīat lūx. (14)
Fīet aliquid, spērō. (15)
Eōdem diē cōnsul Cicerō factus erat. (16)
Ūnō tempore tot virī clārissimī interiērunt, dē imperiō populī Rōmānī tanta dēminūtiō facta est. (17) "The noun *dēminūtiō, ōnis*, f. means 'decrease' or 'diminution'."

We got up and walked to Jerome's cave. It was pleasantly cool inside and not damp at all – a good thing for books, of which there were many piled up on little tables. Latinitas showed me the manuscript Jerome was working on. But before she took me through it, she drilled me on some new vocabulary words:

A-Verbs

cessō, cessāre, cessāvī, cessātus	to cease
iūdīcō, iūdīcāre, iūdīcāvī, iūdīcātus	to judge

E-Verb

gaudeō, gaudēre, gavīsus sum	to be glad, rejoice in "All the forms of this verb in the Perfect System are Deponent."

respondeō, respondēre, respondī, respōnsus	to respond, answer
sustineō, sustinēre, sustinuī, sustentus	to sustain, hold up

I-Verbs

crēdō, crēdere, crēdidī, crēditus + dative	to believe, trust, + person in dative Crēde mihi, "Trust/believe me."
quaesō	I beg you! Please! "Only 1st person present."
trānsferō, trānsferre, trānstulī, trānslātus	to transfer, move to another place

Mixed I-Verb

perficiō, perficere, perfēcī, perfectus	to complete, perfect

EI-Noun

aes, aeris	n.	bronze
cinis, cineris	m.	ash
mōns, montis	m.	mountain, hill

US-A-UM Adjectives

iūstus, a, um	just
ūniversus, a, um	all; altogether; the entire

Conjunctions

-ve	or "Added to second word of a pair, like *-que*"
sīve or **seu**	or; whether

Adverbs

ibi	there
inde	from there
quandō	when, since
semel	once
simul	together, at the same time

She then showed me two passages from the manuscript, written in Jerome's own hand, which was small but neat and legible. One was from the book of Genesis, and described a conversation between Abraham and the supreme deity regarding the fate of the city of Sodom. Translate as much of this as you can. (18)

Convertēruntque sē inde, et abiērunt Sodomam; Abraham vērō adhūc stābat cōram Dominō.

convertō, convertere, convertī, conversus	to turn
Sodomam	to Sodom (city famous for its wickedness)
cōram + abl.	face to face with

Et appropinquāns ait: numquid perdēs iūstum cum impiō? Sī fuerint quīnquāgintā iūstī in cīvitāte, perībunt simul? Et nōn parcēs locō illī propter quīnquāgintā iūstōs, sī fuerint in eō? Absit ā tē ut rem hanc faciās, et occīdās iūstum cum impiō, fīatque iūstus sīcut impius, nōn est hoc tuum: quī iūdicās omnem terram, nēquāquam faciēs iūdicium hoc.

appropinquō, appropinquāre, appropinquāvī, appropinquātus	to approach
impius, a, um	impious; disloyal
fīatque iūstus	'the just man suffers'
nēquāquam	in no way

Dīxitque Dominus ad eum: Sī invēnerō Sodomīs quīnquāgintā iūstōs in mediō cīvitātis, dīmittam omnī locō propter eōs.

Sodomīs	in Sodom
dīmittō, dīmittere, dīmīsī, dīmissus + dat.	to spare
propter + acc.	because of, for the sake of

Respondēnsque Abraham, ait: quia semel coepī, loquar ad Dominum meum, cum sim pulvis et cinis. Quid sī minus quīnquāgintā iūstīs quīnque fuerint? Dēlēbis, propter quadrāgintā quīnque, ūniversam urbem? Et ait: nōn dēlēbō, sī invēnerō ibi quadrāgintā quīnque.

minus quīnquāgintā iūstīs	'less than fifty just men' – ablative of comparison; the number is an indeclinable adjective modifying *iūstīs*.

Rūrsumque locūtus est ad eum: sīn autem quadrāgintā ibi inventī fuerint, quid faciēs? Ait: nōn percutiam propter quadrāgintā.

rūrsum	= *rūrsus*, again
sīn	but if
percutiō, percutere, percussī, percussus	to shatter, destroy

Nē quaesō, inquit, indignēris, Domine, sī loquar: quid sī ibi inventī fuerint trīgintā? Respondit: nōn faciam, sī invēnerō ibi trīgintā.

indignor, indignārī, indignātus sum to be offended

Quia semel, ait, coepī, loquar ad Dominum meum: quid sī ibi inventī fuerint vīgintī? Ait: nōn interficiam propter vīgintī.

interficiō, interficere, interfēcī, interfectus to kill

Obsecrō, inquit, nē īrāscāris, Domine, sī loquar adhūc semel: quid sī inventī fuerint ibi decem? Et dīxit: nōn dēlēbō propter decem.

īrāscor, īrāscārī, īrātus sum to be angry
adhūc semel one more time

Abiitque Dominus, postquam cessāvit loquī ad Abraham; et ille reversus est in locum suum.

revertor, revertī, reversus sum to return

When we finished, she turned to another passage, one from Paul of Tarsus' first letter to the people of Corinth. I had heard this one recited at weddings before. Translate as much of this as you can: (19)

Sī linguīs hominum loquar, et angelōrum, cāritātem autem nōn habeam, factus sum velut aes sonāns, aut cymbalum tinniēns. Et sī habuerō prophētīam, et nōverim mystēria omnia, et omnem scientiam: et sī habuerō omnem fidem ita ut montēs trānsferam, cāritātem autem nōn habuerō, nihil sum. Et sī distribuerō in cibōs pauperum omnēs facultātēs meās, et sī trādiderō corpus meum ita ut ardeam, cāritātem autem nōn habuerō, nihil mihi prōdest.

cāritās, cāritātis, f. love (in the sense of valuing someone)
sonō, sonāre, sonāvī, sonātus to echo
tinniō, tinnīre, tinnīvī tinnītus to ring
prophētia, ae, f. prophecy
mystērium, ī mystery (religious secret)

scientia, ae, f.	knowledge
distribuō, distribuere, distribuī, distribūtus	to distribute
pauper, pauperis	poor
facultās, facultātis, f.	resource

Cāritās patiēns est, benīgna est. Cāritās nōn aemulātur, nōn agit perperam, nōn īnflātur, nōn est ambitiōsa, nōn quaerit quae sua sunt, nōn irrītātur, nōn cōgitat malum, nōn gaudet super inīquitāte, congaudet autem vēritātī: omnia suffert, omnia crēdit, omnia spērat, omnia sustinet. Cāritās numquam excidit, sīve prophētīae ēvacuābuntur, sīve linguae cessābunt, sīve scientia dēstruētur.

benignus, a, um	generous
aemulor, aemulārī, aemulātus sum	to be competitive, jealous
perperam	rashly, thoughtlessly
īnflō, īnflāre, īnflāvī, īnflātus	to inflate, fill with air
inīquitās, inīquitātis, f.	iniquity, injustice, evil
vēritās, vēritātis, f.	truth
excidō, excidere, excidī, excisus	to fade away
ēvacuō, ēvacuāre, ēvacuāvī, ēvacuātus	to make empty, render void, cancel
dēstruō, dēstruere, dēstruxī, dēstructus	to destroy

Ex parte enim cognōscimus, et ex parte prophetāmus. Cum autem vēnerit quod perfectum est, ēvacuābitur quod ex parte est. Cum essem parvulus, loquēbar ut parvulus, cōgitābam ut parvulus. Quandō autem factus sum vir, ēvacuāvī quae erant parvulī.

ex parte	in a partial way
quae erant parvulī	‘things which were (characteristic) of a small boy’

Vidēmus nunc per speculum in aenigmate: tunc autem faciē ad faciem. Nunc cognōscō ex parte: tunc autem cognōscam sīcut et cognitus sum. Nunc autem manent fidēs, spēs, cāritās, tria haec: maior autem hōrum est cāritās.

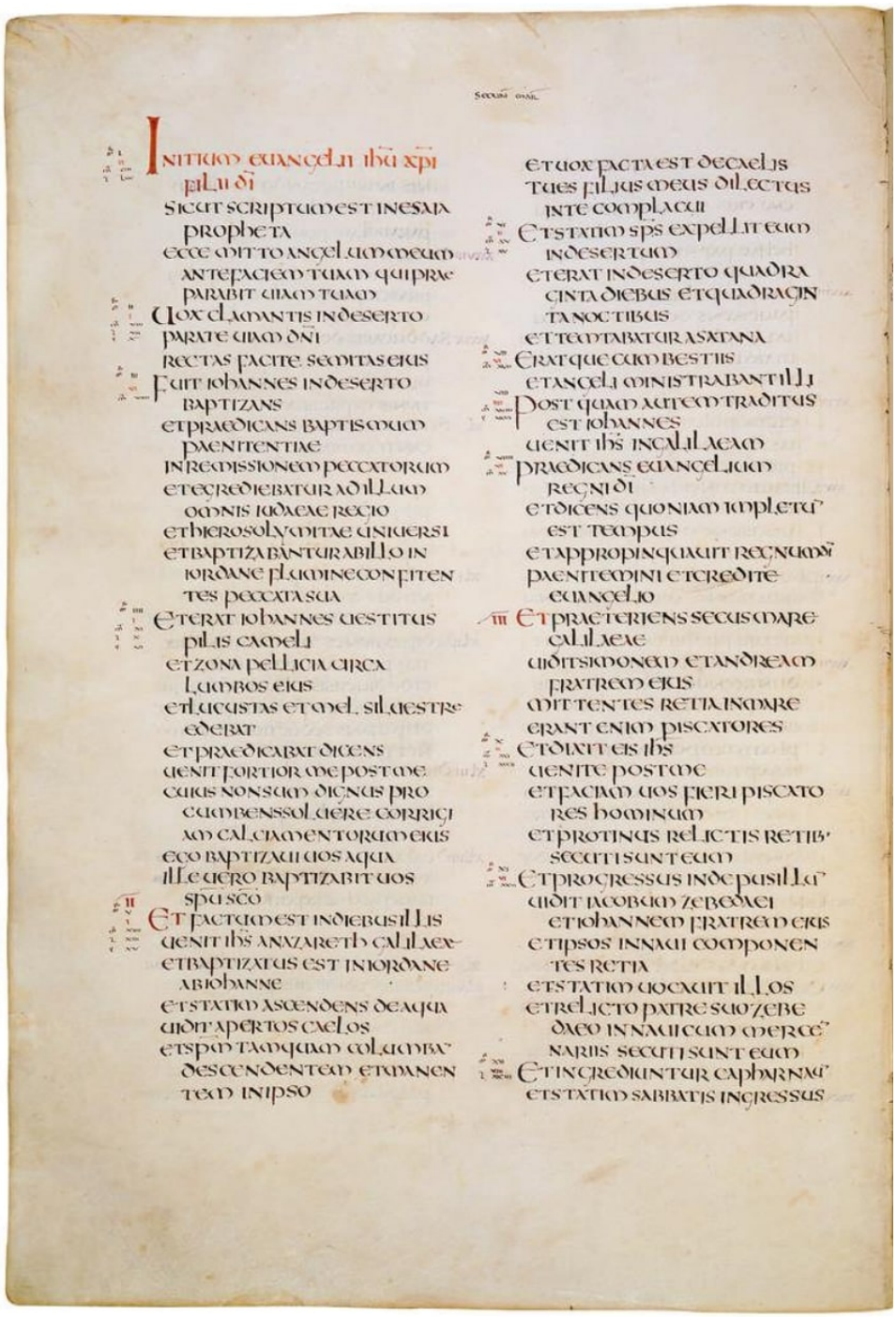
speculum, ī, n.	mirror
aenigma, aenigmatis, n.	riddle, mystery

When we were done, I carefully restored Jerome's manuscript to the table on which we found it. Not for the first time, I felt as if I was in a museum, one where I had the privilege of handling the objects, provided that I treated them with care and respect.

As we left, it occurred to me that Latinitas might be feeling out of place in this world, the world of Christiandom and late antiquity. She was, after all, a goddess, and there was no room for goddesses in a Christian world – all the traditional gods, like Jupiter, Juno, Mars, and Ceres, were seen by Christian theologians as *daemones*, powerful spirits operating under the direction of Satan. I did not think there was anything satanic about Latinitas, but I wondered whether she felt uncomfortable visiting thinkers who might have seen her as a force for evil.

Because she was something like a goddess, Latinitas read my mind.

"I'm always perfectly at home and perfectly comfortable wherever we go. You might call me a goddess, but that's a rather simplistic way of looking at things. The world contains gods, it contains humans and animals, it contains plants and fungi and protists, but that's just the beginning of the list. There are beings and forces in the world that are just as alive as all these but that you mortals forget about sometimes. It's not an easy thing to explain; but tomorrow, when we go on our last adventure, I will provide you with some lasting food for thought."



77. Text of Jerome's translation of the Gospel of Mark, from the Codex Amiatinus, created in 700 CE. *Haec est veterissma ēditiō Bibliae Latīnae quae nōbīs trādita est integra*. This is the most ancient edition of the Latin Bible which has come down to us complete. It was copied in a monastery in northeast England; monasteries there and in Ireland played a critical role in transmitting earlier Latin literature.

78. Domina Philosophia Boethium iacentem adloquitur; Lady Philosophy addresses Boethius as he lies down. From a miniature illustration to the *Consolation of Philosophy* that accompanied a popular French translation of the work, created in 1477.

Explōrātiō Trīcēsima Sexta (XXXVI)
Adventure Thirty-Six

Boethius, *Dē Cōnsōlātiōne Philosophiae*, *The Consolation of Philosophy*
Relative Clauses of Characteristic, Purpose, and Result
Ablative of Description
The Irregular Verb *forem*

Pavia, Italia
Mēnsis Aprilis
Flaviō Iustīnō Augustō Venantiō Opiliōne cōnsulibus

Pavia, Italy
The month of April
Flavius Iustinus Augustus and Venantius Opilio, consuls (524 CE)

You've now heard about all my visits to the world of ancient Rome – all except the last one. Of all the trips we made, this was, in some respects, the most unbelievable. And that is the real reason why it took me so long to write down this account of my adventures.

Soon after Latinitas stopped visiting me, our explorations started to feel to me like a long, weird dream. If she hadn't given me the *as* coin and the tunic, it's possible I would have just dismissed all of them as delusions. But there they are: I still carry the *as* with me everywhere I go; I have it on my desk right now as I write. The tunic sits in my bottom dresser drawer next to some sweaters. I still have and treasure my old Latin notebook, with its dirt-smudged pages and doodles and notes I made to myself. These three objects serve to remind me that our journeys were real, but for a long time I could not bring myself to write about them, much less tell anyone what happened.

I finished college a few months after the visits stopped. I attended law school for a year, dropped out, then became a real estate agent and discovered that I was good at it. A few years later I got in a car accident that put me in the hospital for a month, then fell in love with one of the witnesses to the accident, whom I later married. Over time I also developed an inexplicable obsession with zoning regulations – the laws about what

kinds of structures can be built in which places – and ran for an open spot on our city's zoning board; I now lead a national organization that is focused on zoning reform.

Years passed; my partner and I raised three wonderful children. Once they left the house, two things happened that finally pushed me to write this book. First, I started to have lucid dreams in which I would relive our explorations of the ancient world. Some dreams were long, some short, some boring, some highly emotional, but all featured little twists and variations on the original experiences. After a few such dreams I began to worry that they would contaminate my real memories so much that I would be unable to tell them apart. The other thing that happened was this. One day, when we were cleaning, my partner asked me about the tunic. I said it was a gift from an old friend – which was true – and shared a few boring details about Latinitas. But I wanted to tell my partner the full story, from start to finish, with all the amazing parts. And so I came to the realization that I had to write this book.

Writing the first thirty-five chapters was not hard, because their lessons were straightforward and remarkably fresh in my mind. But this last visit was another matter. I am still not sure what to make of it, or how to describe what it meant. At any rate, this is what happened.

The year of our last adventure fell at the beginning of a time that people used to call 'the Dark Ages'. The Roman Empire had collapsed in western Europe and given way to an assortment of local kingdoms. But it was, of course, not literally dark in Pavia, the city in northern Italy that we were visiting. The air was foggy, but it was clear that there was plenty of business and activity going on. The styles had changed since our last visit, reflecting the tastes of the Goths who now governed these kingdoms; and people's language was changing too. Theodoric the Great, the current king of Italy, was born in the land that today we call Austria. In the street I hear Latin, but also Gothic. As Latinitas pointed out to me, people in the marketplace were speaking a hybrid language with elements of both.

I listened to passersby for a while, then turned to ask her about the odd design embroidered on the robe she was wearing today. It was a kind of ladder or scale, with the Greek letter Theta at the top and Pi at the bottom. It reminded me of some kind of sorority symbol, but it only had two letters, not three.

"Oh, that. Yes, the Theta stands for *theorēticē*, 'theorical' and the Pi stands for *practicē*, 'practical'. That's all."

Before I could ask any more questions, Latinitas led me down to the Ticinus river, which ran through the middle of the city and offered us a good view up and down its banks. She gestured to it with a wooden staff she was carrying today.

"It was right here in Pavia that the western Roman empire finally died," she remarked, while plucking a pair of daisies from the grass to put behind her ear. "About fifty years ago the last Roman emperor, a young man of sixteen named Romulus Augustulus, was trapped in this city along with his father, Orestes, who had arranged for his son to be made emperor. The Gothic general Odoacer had chased the two of them here along with their pitiful army, then laid siege to the city, which quickly surrendered and was plundered. Orestes, who posed the real threat to Odoacer, was put to death, his body tossed in the river. As for Romulus Augustulus, his son, the last of the Roman emperors, he was sent down to Naples to live out the rest of his life in retirement."

He retired at sixteen?

"He was *forced* to retire. Think of it as a form of lifelong house arrest. Speaking of which…"

Once again she turned around rather abruptly and marched me to a church just a few blocks away. As churches go it was not very impressive; in fact it struck me that all the buildings in Pavia, while relatively new and tidy, were smaller and less extravagant than what I had been used to seeing; some even had thatch roofs. Attached to the side of the church was a small cell about the side of a shed, with a guard sitting in front of it, half-singing songs to himself to pass the time. Latinitas smiled at him and handed him one of her daisies; he took it and promptly fell into a deep sleep. She then chanted a little poem over him.

Ō quam fēlīx est
antidotum sopōris,
quot cūrārum tempestātēs
sēdat et dolōris!
Dum surrepit clausīs
oculōrum porīs,
ipsum gaudiō aequiperat
dulcēdinī amōris.

sopor, sopōris, m.	slumber
tempestās, tempestātis, f.	storm

sēdō, sēdāre, sēdāvī, sēdātus	to calm
surrepō, surrepere, surrēpī, surreptus	to creep in, slip through
clausus, a, um	closed
porus, ī, m.	pore
aequiperō, aequiperāre, aequiperāvī, aequiperātus + dat.	to match, equal
dulcēdō, dulcēdinis, m.	sweetness

The song sounded familiar. Only later did I recognize it as the poem she had me read on her first visit. It is a poem that comes from a Medieval anthology called the *Carmina Burana*.

"The prisoner in this *cella*," she explained, "is a man, **Anicius Manlius Severinus Boethius**; the people of your day simply call him Boethius. He is a philosopher, and one of the last people in this part of the world to be fluent in philosophical Greek. He is also a powerful Roman administrator, who's seen both of his two sons appointed consul. But, as often happens to powerful people, he has been caught up in intrigues at the court of Theodoric and accused of conspiring with the enemies of the king. Theodoric ordered him to be thrown in prison, and a few weeks from now, as part of a purge, he will be put to death."

"Boethius is working right now on a book that will become famous after his death: the *Consolatio Philosophiae*. I have been helping him write it, and I will show you some of it when we go in. But before that happens, you need to finish your last Latin lesson."

This is it? I asked, suddenly struck by the reality that this was our last *exploratio*.

"It is. You will never stop learning more about Latin, just as you can never stop learning more about any language. Languages are too vast for any one human to fully master them, and that is why," she said, with a knowing look, "you think of us as gods. Every author and every speaker of Latin has his or her own brand of language, with favorite words and quirks of grammar. But I have given you enough Latin so that, with a little help from dictionaries and other documents, you can figure out what texts say, and what they really mean," she added, again looking at me significantly. "You have been a fine student. I'm sure you be able to absorb and understand what I teach you today. So now, for the last time, take out your notebook."

"Let's start with some vocabulary, which you will encounter in Boethius' book."

E-Verb

soleō, solēre, solitus sum	to be accustomed, to be usual

I-Verb

accēdō, accēdere, accessī, accessus	to approach
alō, alere, aluī, altus	to nourish, sustain
efferō, efferre, extulī, ēlātus	to carry up
queror, querī, questus sum	to complain, lament "Related noun: *querimōnia, ae*, f., related verb: *conqueror, conquerī*."

UO-Noun

aevum, aevī	n.	age, time, antiquity
morbus, morbī	m.	disease

EI-Noun

vertex, verticis	m.	top of head; tip

U-Noun

gradus, gradūs	m.	step

E-Noun

aciēs, aciēī	f.	eyesight; edge; line of battle
speciēs, speciēī	f.	appearance

US-A-UM Adjective

aeger, aegra, aegrum	sick, weary	
extrēmus, a, um	farthest part of, the edge of	"Compare *medius*, 'the middle <u>of</u>'."
maestus, a, um	sad	
plēnus, a, um	full "'Full of something' is *plēnus* + ablative"	
summus, a, um	the top of	
tacitus, a, um	silent	

EI-Adjective

tenuis, e	thin, fine

Conjunction

quamvīs	although; however you want

Preposition

ultrā + acc. beyond

1. Relative Clauses of Characteristic, Purpose, and Result

"Now we are going to talk one last time about Relative Clauses. A Relative Clause can contain a Subjunctive verb instead of an Indicative. There are three different reasons why it might do so that affect the English translation. It may be a **Relative Clause of Characteristic,** which describes a typical feature of a person or thing; a **Relative Clause of Purpose**, which describes an action someone or something intended to perform; or **a Relative Clause of Result**, which describes the outcome of an action. To decide which kind of Clause you are dealing with, add the following phrases to your English translations and consider which makes the most sense. The one that fits the meaning best will tell you what kind of clause you have."

Test for Relative Clauses with Subjunctive Verbs (A)

Added to Translation	Name of Clause	Marker
'typically'	Relative Clause of Characteristic	Main Clause contains *sum*
'supposed to'	Relative Clause of Purpose	
'as a result'	Relative Clause of Result	

"Another important clue is this: if the verb in the main clause is a form of *sum*, you will always be dealing with a Relative Clause of Characteristic."

Relative Clauses of Characteristic
Sunt quae pūgnāre ament.
There are (women) who typically love to fight.
Quaesō, Chārīne, quoniam nōn potest id fierī quod vīs, id velīs quod possit.
Please, Charinus, because what you wish for cannot happen, wish for that which typically can.

Relative Clauses of Purpose
Caesar mīlitēs quī montem occupārent mīsit.
Caesar sent soldiers who were supposed to occupy the hill.
Campum Mārtium vīcīnum Tiberī dēlēgērunt, in quō iuventus post exercitium armōrum sūdōrem pulveremque dīlueret.
They chose a part of the Campus Martius near the Tiber in which the youth were supposed to wash off their sweat and dust after their exercise in arms.

Relative Clause of Result

Quis hās ad hunc aegrum permīsit accēdere, quae dolōrēs eius dulcibus alerent venēnīs?
Who let these women approach this man, who, as a result, fed his pains with sweet poisons?

"Now try to identify and translate these sentences, each of which contains a Relative Clause with a Subjunctive Verb. If you cannot tell for sure which kind of Relative Clause it is, translate all the different possibilities. IDENTIFY THE PERSON, NUMBER, TENSE, VOICE, AND USE OF EACH SUBJUNCTIVE VERB YOU ENCOUNTER TODAY."

Sunt quī Propertium mālint. (1)

"These four lines are from Juvenal, and describe a prayer. Recall that *careō* takes an ablative for its object:"

Fortem posce animum mortis terrōre carentem,
quī spatium vītae extrēmum inter mūnera pōnat
nātūrae, quī ferre queat quōscumque labōrēs,
nesciat īrascī, cupiat nihil. (2)

Nihil videō quod timeam. (3)
Ad exercitum vēnērunt quī pācem peterent. (4)
Scrībēbat carmina quae aliī legerent. (5)
Rōmam advēnit quī aeger nōn fieret. (6)

2. Ablative of Description

"Let's look at the Ablative Case one last time. The Ablative can tell you:

HOW something was done…	*timōre*, with fear
WHEN something was done…	*diē*, by day
WHERE something was done…	*viā*, in the road
WHERE something came from…	*patre*, from father
WHY something was done…	*spē*, from hope
WITH WHAT something was done…	*verbō*, with a word

"Do you remember the translations that correspond to b.w.i.f.?"

By, with, in, from, I said.

"Yes. And sometimes 'at' is used with a time word like *nocte* or *diē* for indicating the time when something happens, or a place, like *marī*, 'at sea'. The preposition 'at' can used when an adjective is being qualified, as in *bonus dīcendō*, 'good at speaking', or *aeger corde*, 'sick at heart'. Sometimes 'on' is good for indicating time or place: *tempore*, 'on time'."

"Which are the best prepositions to add to the ablatives in each of these sentences?"

Ferrō et aurō arma eōrum cōnfecta sunt. (7)
Metū ex urbe cucurrimus. (8)
Ille manū leōnēs dūcere immānēs poterit. (9)
Nocte diē contrā asperrimum morbum laborāmus. (10)
Aegra corde multās fundit lacrimās. (11)
Ā tīrōnibus flūmina trānsita sunt. (12)
Meum spectāns vultum lūctū gravem hīs verbīs mē adlocūta est. (13)

"One further translation possibility for translating the Ablative in English is to add 'of'. If a noun in the ablative offers a Description of some other noun, like a person's appearance, then it can be translated 'of', or 'with'. This is called **Ablative of Description**. Consider these examples:"

Ille est vir mente sānā sed corpore dēficientī.
He is a man of/with sound mind but failing body.

Illa erat mulier oculīs ardentibus vividō colōre.
She was a woman with burning eyes of a vivid color.

Hostibus intrantibus urbs multīs cīvibus speciē maestā erat Pavia. (14)

3. The Irregular Verb *Forem*

"One last thing. The verb *sum* has a form, *fore*, which is an alternative form in two parts of its conjugation. First, *fore* can be used as a Future Indicative, replacing the longer form *futūrum, am, um esse*. It is often used in Indirect Statement, in which case it is usually translated 'will be'."

Spērō nostram amīcitiam posteritātī nōtam <u>fore</u>.
I hope that our friendship <u>will be</u> known to posterity.

Tē hīc tūtissimum putō <u>fore</u>.

I think that you will be saftest here.

Lesbia, mea vīta, mihi prōposuit amōrem hunc nostrum perpetuum fore. (15)

"Secondly, when *fore* has personal endings, it can replace the Imperfect Subjunctive *essem*, while having the same meaning."

Forem as a Finite Subjunctive Verb

These forms…		… equal these forms:	
forem	forēmus	essem	essēmus
forēs	forētis	essēs	essētis
foret	forent	esset	essent

Illam hominem esse habuimus quamvīs ita sapientiā plēna foret ut nōn crēderētur mortālis.
We held that she was a human being, although she was so full of wisdom that she was not believed [to be] mortal.

Sī mīlitēs nostrī nōn ita paucī forent, dēfendere imperium potuissent. (16)

When the lesson was finished we stepped into Boethius' *cella*. I was immediately surprised to see that Boethius recognized Latinitas and began talking to her at once, as if they were old acquaintances. He seemed to be complaining about something, but he spoke too fast for me to follow, so I was not sure what it was all about; Latinitas answered him at length. Boethius then picked up a piece of paper with a *carmen* written on it, which he recited. Latinitas shook her head, as if finding it inadequate, and went on again. When she finished, he nodded, apparently agreeing to what she said, and began to write something, very deliberately. All the while I sat there and watched in amazement, because I had never seen Latinitas interact with someone like this before.

When Boethius was finished with his writing, Latinitas walked over to him and placed the other daisy behind his ear. He immediately fell asleep, like the guard outside had. She felt his forehead, as if checking to make sure he was not feverish, then, satisfied, turned back to me again.

"Here," she said, handing me a copy of Boethius' manuscript. "Read this. It comes from the beginning of his work, right after his first short poem." The *Consolation*, you see, is a mix of poetry and prose.

She fed me vocabulary I did not know, but I managed to get the sense of it. The work takes the form of a dialogue, one between Boethius and a woman he calls *Philosophia*, and addresses as his *domina*. Translate it for yourself, and you will understand why I found this visit so bewildering. (17)

Haec dum mēcum tacitus ipse reputārem querimōniamque lacrimābilem stilī officiō signārem, astitisse mihi suprā verticem vīsa est mulier reverendī admodum vultūs, oculīs ārdentibus et ultrā commūnem hominum valentiam perspicācibus, colōre vīvidō atque inexhaustī vigōris, quamvīs ita aevī plēna foret ut nūllō modō nostrae crēderētur aetātis, statūrā discrētiōnis ambiguae.

reputō, reputāre, reputāvī, reputātus	to go over (in one's mind)
lacrimābilis, e	tearful
stilus, ī, m.	stylus, pen
officiō	'with the help of'
sīgnō, sīgnāre, sīgnāvī, sīgnātus	to write down, mark
astō, astāre, astitī, astitus + dat.	to stand near
suprā + acc.	above
reverendus, a, um	reverend, venerable
admodum	very
valentia, ae, f.	strength
perspicāx, perspicācis	clear
inexhaustus, a, um	inexhaustible
statūra, ae, f.	height
discrētiō, discrētiōnis, f.	classification

Nam nunc quidem ad commūnem sēsē hominum mēnsūram cohibēbat, nunc vērō pulsāre caelum summī verticis cacūmine vidēbātur; quae, cum altius caput extulisset, ipsum etiam caelum penetrābat respicientiumque hominum frūstrābātur intuitum.

sēsē	= sē
cohibeō, cohibēre, cohibuī, cohibitus	to confine
pulsō, pulsāre, pulsāvī, pulsātus	to hit, strike
cacūmen, cacūminis, n.	top
penetrō, penetrāre, penetrāvī, penetrātus	to penetrate
respiciō, respicere, respēxī, respectus	to look on
frūstror, frūstrārī, frūstrātus sum	to frustrate
intuitus, intuitūs, m.	gaze

Vestēs erant tenuissimīs fīlīs, subtīlī artificiō, indissolūbilī māteriā perfectae, quās suīs manibus ipsa texuerat; quārum speciem, velutī fūmōsās imāginēs solet, cālīgō quaedam neglēctae vetustātis obdūxerat.

fīlum, ī, n.	thread
subtīlis, subtīle	subtle
artificium, artificiī, n.	art, artifice
indissolūbilis, indissolūbile	imperishable
māteria, ae, f.	material
erant + perfectae = perfectae erant	
texō, texere, texuī, textus	to weave
speciēs, speciēī, f.	surface
fūmōsus, a, um	smoky
solet + acc.	is normal for (noun)
cālīgō, cālīginis, m.	blurriness
vetustās, vetustātis, f.	antiquity
obdūcō, obdūcere, obdūxī, obductus	to cover

Hārum in extrēmō margine ‘P’ Graecum, in suprēmō vērō ‘Th’ legēbātur intextum atque inter utrāsque litterās in scālārum modum gradūs quīdam īnsignītī vidēbantur, quibus ab īnferiōre ad superius elementum esset ascēnsus.

margō, marginis, m.	edge, fringe
suprēmus, a, um	highest
intextus, a, um	woven on
scāla, ae, f.	ladder
īnsignītus, a, um	marked
elementum, ī, n.	letter (of the alphabet)
ascēnsus, ūs, m.	ascent, climb

Eandem tamen vestem violentōrum quōrundam sciderant manūs et particulās quās quisque potuit abstulerant. Et dextrā quidem eius libellōs, scēptrum vērō sinistrā gestābat.

violentus, a, um	violent
scindō, scindere, scīdī, scissus	to tear, rip up
particula, ae, f.	scrap
scēptrum, ī, n.	staff
gestō, gestāre, gestāvī, gestātus	to carry

Quae ubi poēticās Mūsās vīdit nostrō assistentēs torō flētibusque meīs verba dictantēs, commōta paulisper ac torvīs īnflammāta lūminibus: Quis, inquit, hās scēnicās meretrīculās ad hunc aegrum permīsit accēdere, quae dolōrēs eius nōn modo nūllīs remediīs fovērent, vērum dulcibus īnsuper alerent venēnīs? Sed ābīte potius, Sīrēnēs usque in exitium dulcēs, meīsque eum Mūsīs cūrandum sānandumque relinquite.

assistō, assistere, assistī + dat.	to stand next to
torus, ī, m.	couch, bed
lūmen, lūminis, n.	here, 'eye'
dictō, dictāre, dictāvī, dictātus	to dictate
commōtus, a, um	moved, upset
paulisper	for a moment
torvus, a, um	fierce, penetrating
scēnicus, a, um	theatrical
meretrīcula, ae, f.	sex-worker
foveō, fovēre, fōvī, fōtus	to soothe
īnsuper	further, additionally
venēnum, ī, n.	poison
potius	instead, rather
Sīrēn, Sīrēnis, f.	Siren, legendary singers who lure men to death
exitium, exitiī, n.	destruction
sānō, sānāre, sānāvī, sānātus	to heal

Hīs ille chorus increpitus dēiēcit humī maestior vultum cōnfessusque rubōre verēcundiam līmen trīstis excessit. At ego, cuius aciēs lacrimīs mersa cālīgāret nec dīnōscere possem quaenam haec esset mulier tam imperiōsae auctōritātis, obstupuī vīsūque in terram dēfīxō quidnam deinceps esset actūra exspectāre tacitus coepī.

hīs	with these (words)
increpō, increpere, increpuī increpitus	to reprimand
vultum	in their faces (accusative with *maestior*)
cōnfiteor, cōnfitērī, cōnfessus sum	to confess
rubor, rubōris, m.	a blush
verēcundia, ae, f.	shame
aciēs, aciēī, f.	eyesight
mergō, mergere, mersī, mersus	drowning in
cālīgō, cālīgāre, cālīgāvī, cālīgātus	to be blurry
dīnōscō, dīnōscere, dīnōvī, dīnōtus	to tell, learn
quaenam, quidnam	= *quae, quid*

imperiōsus, a, um	imperious, commanding
auctōritās, auctōritātis, f.	authority
obstupeō, obstupēre, obstupuī	to be stunned
vīsus, vīsūs, m.	vision
dēfingō, dēfingere, dēfixī, dēfictus	to fix downward
deinceps	next
expectō, expectāre, expectāvī, expectātus	to wait

Tum illa propius accēdēns in extrēmā lectulī meī parte cōnsēdit meumque intuēns vultum lūctū gravem atque in humum maerōre dēiectum hīs versibus dē nostrae mentis perturbātiōne conquesta est…

propius	nearer
lectulus, ī, m.	bed
cōnsīdō, cōnsīdere, cōnsēdī, cōnsessus	to sit
intueor, intuērī, intuitus sum	to look at
lūctus, lūctūs, m.	grief
maeror, maerōris, m.	sadness
perturbātiō, perturbātiōnis, f.	confusion

When I finished translating this text, I sat for a while in deep thought; then went through it all again; then flipped forward to skim several of the chapters that follow. Boethius was clearing talking about Latinitas, who had visited him in his cell, just like she had visited me. Except the odd thing was that he did not call her by that name; instead he called her Lady Philosophy, *Domina Philosophia*. So who was she? Was she Latinitas, the goddess (as I thought of her) of the Latin language? Or was she Philosophia, the personification of philosophy? Or was she some kind of Muse, or force, or being… or what?

When I asked her this question, she gently clasped my head in her hands. She looked me straight in the eye for what seemed like an eternity, then planted a kiss on my forehead, which returned me to my apartment.

And after that I never saw her in the physical world again.

ENGLIGH-TO-LATIN VOCABULARY LIST

A

ability to plan, advice, council, plan	cōnsilium, cōnsiliī, n. (12)
abode, seat	sēdes, sēdis, f. (16)
about (adverb), almost	ferē (22)
above, over	super + acc. (23)
abundance (sg.); forces (pl.)	cōpia, cōpiae, f. (13)
accident, chance, misfortune; by chance	cāsus, cāsūs, m.; cāsū (24)
achievements (pl.)	rēs gestae, f. (8)
the actual, the very; himself, herself, itself	ipse, ipsa, ipsum (19)
actually	immō or immō vērō (24)
to acquire; to prepare	parō, parāre, parāvī, parātus (2)
to admire, wonder at	mīror, mīrārī, mīrātus sum (19)
advice	see 'ability to plan'
after	postquam (11)
after, behind	post + acc. (11)
afterward	post (11)
again	rūrsus (17)
against; to the contrary (adv.)	contrā + acc.; contrā (24)
against, for, into	in + acc. (5)
age	aetās, aetātis, f. (11)
aid, help	auxilium, auxiliī, n. (13)
to aim for, seek	petō, petere, petiī, petītus (12)
all	cūnctus, cūncta, cūnctum (10); omnis, omne (17)
all the way, still	usque (22)
to allow; to suffer	patior, patī, passus est (24)
almost	see 'about'; paene (23)
already, now	iam (6)
always	semper (7)
and	et (1); atque, ac, -que (5)
among	inter + acc. (24)
and so	itaque (13)
anger	īra, īrae, f. (6)
animal	animal, animālis, n. (20)
to announce, inform	indīcō, indīcere, indīxī, indīctus (28)

another; different; other (of two)	alter, altera, alterum (19)
another; other; some others; one….other	alius, alia, aliud (9)
another's	aliēnus, aliēna, aliēnum (20)
any (adjective)	ūllus, ūlla, ūllum (15)
anyone, anything, someone, something	aliquis, aliquid (24)
to appear, seem; to seem right	videor, vidērī, vīsus sum, ērī (11)
arms, weapons (pl.)	arma, armōrum, n. (16)
to arise, rise	orior, orīrī, ortus est (24)
army	exercitus, exercitūs, m. (8, 22)
art, skill	ars, artis, f. (7)
as, because	quod (25)
as much as; how much	quantum (28)
as; like; that	ut (13)
to ask	rogō, rogāre, rogāvī, rogātus (2)
to assume; to take up	sūmō, sūmere, sumpsī, sumptus (22)
at long last, finally	tandem (27)
attractive	pulcher, pulchra, pulchrum (16)
to ask; to search for	quaerō, quaerere, quaesiī, quaesītus(12)
away from, from	ā ab (6)

B

bad	malus, mala, malum (1)
badly	male (27)
based on, from, out of	ē ex (6)
to be	sum, esse, fuī, futūrus (1)
because (conjunction)	quia (24)
because of; facing; in front of	ob + acc. (23)
to bear, carry; to report	ferō, ferre, tulī, latus (12)
beauty, looks	fōrma, fōrmae, f. (9)
to become, happen; to be made	fiō, fierī, factus sum (14)
before (preposition)	ante + acc. (11)
before (conjunction)	antequam (11)
beforehand	ante (11)
to begin	coepī, coepisse, coeptus (10); incipiō, incipere, incēpī, inceptus (15)
behavior	see 'custom' (5)
behind	see 'after'
benefit, favor	beneficium, beneficiī, n. (18)
best	optimus, optima, optimum; optimē (27)
better	melior, melius (27)

to beware of	caveō, cavēre, cautus (23)
blind	caecus, caeca, caecum (19)
blood	sanguis, sanguinis, m. (8)
body	corpus, corporis, n. (13)
bone	os, ossis, n. (29)
book	liber, librī, m. (25)
born; age…years	nātus, nāta, nātum; nātus, nāta…annōs (22)
to be born; to grow	nascor, nascī, nātus est (24)
both… and	et… et (3)
boy	puer, puerī, m. (4)
brave	fortis, forte (20)
to break	frangō, frangere, frēgī, fractus (23)
to bring to	adferō, adferre, attulī, allātus (12)
to burn	ārdeō, ārdēre, ārsī, ārsus (25)
but	sed (1)
by	ā ab + abl. (11)
by chance	cāsū (24)
by far	longē (23)

C

Caesar	Caesar, Caesaris, m. (8)
to calculate, think	pūtō, pūtāre, pūtāvī, putātus (20)
to call	vocō, vocāre, vocāvī, vocātus (2)
to call, name	appellō, appellāre, appellāvī, appellātus (22)
to call, say	dīcō, dīcere, dīxī, dictus (12)
care, concern	cūra, cūrae, f. (6)
to carry	see ‘to bear’
to carry out; to wear; to wage war	gerō, gerere, gessī, gestus; bellum gerō
to carry out a task	rem gerō (16)
cause	causa, causae, f. (7)
certain, decided, fixed	certus, certa, certum (29)
a certain, some	quīdam, quaedam, quoddam (26)
chance	fors, fortis, f. (13)
character, mask	persōna, persōnae, f. (29)
chariot	currus, currūs, m. (22)
chief, leader	prīnceps, prīncipis, m. (22)
child	nāta, nātae, f. or nātus, nātī, m. (22)
circle	orbis, orbis, m. (20)

city, town	oppidum, oppidī, n. (9)
clear	clārus, a, um (7)
clothing	vestis, vestis, f. (21)
to collect; to read	legō, legere, lēgī, lectus (28)
to come	veniō, venīre, vēnī, ventus (14)
to come to	adveniō, advenīre, advēnī, adventus(14)
to come together	conveniō, convenīre, convēnī, conventus (29)
come on!	age, agite (15)
command; empire	imperium, imperiī, n. (9)
to compel, force	cōgō, cōgere, coēgī, coāctus (15)
to compete	certō, certāre, certāvī, certātus (17)
to complete	impleō, implēre, implēvī, implētus (26)
concern	see 'care'
to confess, to speak	fāteor, fātērī, fāssus est (24)
to confuse, mix	misceō, miscēre, miscuī, mixtus (10)
to conquer	vincō, vincere, vīcī, victus (20)
to consider; to lead	dūcō, dūcere, dūxī, ductus (19)
consul	cōnsul, cōnsulis, m. (5)
to the contrary	see 'against'
convenient	commodus, commoda, commodum (10)
council	see 'ability to plan'
country	patria, patriae, f. (4)
countryside	rūs, rūris, n. (12)
to cultivate; to inhabit; to worship	colō, colere, coluī, cultus (25)
Cupid; desire	cupidō, cupidinis, m. (14)
custom (sg.); behavior (pl.)	mōs, mōris, m. (5)

D

danger	perīculum, perīculī, n. (18)
day	diēs, di-ēī, f. or m. (4)
death	mors, mortis, f. (5)
death; funeral	fūnus, fūneris, n. (25)
deceptive, false	falsus, falsa, falsum (10)
to decide; to think	arbitror, arbitrārī, arbitrātus est (24)
decided	see 'certain'
deep; tall	altus, alta, altum (26)
decision	arbitrium, arbitriī, n. (11)
delay	mora, morae, f. (24)
to delay, linger	moror, morārī, morātus sum; commoror,

	commorārī, commorātus sum (28)
to demand	poscō, poscere, poposcī (25)
depart	discēdō, discēdere, discessī, discessus (12)
depressing	tristis, triste (20)
desire	see ‘Cupid’
to desire	cupiō, cupere, cupīvī, cupitus (15)
desire, lust; whim	libīdō, libīdinis, f. (27)
to desire, miss	dēsīderō, dēsīderāre, dēsīderāvī, dēsīderātus (28)
to be destroyed, die, vanish	intereō, interīre, interiī, interitus (10)
to die	morior, morī, mortuus sum (21, 24)
different	see ‘another’
difficult	difficilis, difficile (20)
to discover, find	inveniō, invenīre, invēnī, inventus (14)
to discover, find out	reperiō, reperīre, repperī, repertus (29)
to dissolve; to release	solvō, solvere, solvī, solutus (20)
divine	dīvīnus, dīvīna, dīvīnum (7)
divinity	nūmen, nūminis, n. (17)
to do, make	faciō, facere, fēcī, factus (15)
to do, drive; to lead a life	agō, agere, ēgi, actus; agere vītam (15)
dog	canis, canis, f. or m. (23)
dream	somnium, somniī, n. (17)
duty	officium, officiī, n. (18)

E

each	quisque, quidque (26)
each, either	uterque, utraque, utrumque (22)
to be eager; to study	studeō, studēre, studuī + dat. (28)
ear	auris, auris, f. (14)
earth	terra, terrae, f. (8)
easy	facilis, facile (20)
effort, struggle	labor, labōris, m. (5)
eighth	octāvus, octāva, octāvum (28)
either	see ‘each’
to elevate; to eliminate	tollō, tollere, sustulī, sublātus (27)
empire	see ‘command’
to encourage	hortor, hortārī, hortātus sum (26)
end, goal; territory (pl.)	fīnis, fīnis, m. (7)

enemy (personal)	inimīcus, inimīcī, m. (4)
enemy (foreign)	hostis, hostis, m. (8)
to enter	intrō, intrāre, intrāvī, intrātus (23)
enthusiasm	studium, studiī, n. (9)
enough	satis (21)
equal	pār, pāris (27)
especially	maximē (27)
equal, fair	aequus, aequa, aequum (29)
even	et; etiam (16)
even if	etsī (21)
ever	umquam (26)
eye	oculus, oculī, m. (11)
eye; lamp; light	lūmen, lūminis, n. (13)
example	exemplum, exemplī, n. (21)
to exercise	exerceō, exercēre, exercuī, exercitus (10)
exile	exilium, exiliī, n. (24)

F

façade, face	faciēs, facieī, f. (13)
face, mouth	ōs, ōris, n. (16)
facial expression	vultus, vultūs, m. (10)
facing	see 'because of' (23)
fact; property; thing	rēs, reī, f. (4)
to fail, run out	dēficiō, dēficere, dēfēcī, dēfectus (15)
fair	see 'equal'
to fall	cadō, cadere, cecidī, casus (16)
false	see 'deceptive'
fame, reputation	fāma, fāmae, f. (8)
familiar, known	nōtus, nōta, nōtum (14)
family	familia, familiae, f. (4)
family line; nation	gēns, gentis, f. (7)
famous	clārus, a, um (7); nōbilis, nōbile (17)
far	see 'by far'
fate	fātum, fātī, n. (9)
father	pater, patris, m. (7)
favor	see 'benefit'
favorable; second; supporting	secundus, secunda, secundum (28, 29)
fear	timor, timōris, m. (5); metus, metūs, m. (26)
to fear	timeō, timēre, timuī (3)

female modesty	pudīcitia, pudīcitiae, f. (21)
to feel, sense	sentiō, sentīre, sēnsī, sēnsus (14)
field, land	ager, agrī, m. (12)
fifth	quintus, quinta, quintum (28)
to fight	pūgnō, pūgnāre, pūgnāvī, pūgnātus (27)
finally	see 'at long last' (27)
to find	see 'to discover'
fire	īgnis, īgnis, m. (8)
first	prīmus, prīma, prīmum (28)
fixed	see 'certain'
flag; sign	sīgnum, sīgnī, n. (9)
flattering	blandus, blanda, blandum (17)
flaw, vice	vitium, vitiī, n. (24)
to flee	fugiō, fugere, fūgī, fugitus (15)
flying	volucer, volucris, volucre (17)
to follow	sequor, sequī, secūtus sum (17)
food	cībus, cībī, m. (28)
foot	pes, pedis, m. (14)
footprint; trace	vestigium, vestigiī, n. (21)
for (conjunction explaining why)	enim; nam (7)
for (some purpose)	ad; in (5)
for a long time	diū (17, 29)
for herself, himself, itself, themselves	sibi (19)
for in fact	namque (10)
for/to whom	cui (6)
force (sg.)	vīs, vīm, vī, f. (16)
to force	see 'compel'
forces (sg.)	see 'abundance'
forehead; front	frōns, frontis, f. (20)
forest, wood	silva, silvae, f. (27)
fortunate	see 'happy'
fortune	fortūna, fortūnae, f. (8)
forty	quadrāgintā (22)
to found; store	condō, condere, condidī, condītus (16)
fourth	quartus, quarta, quartum (28)
free	līberō, līberāre, līberāvī, līberātus (20)
free of care	sēcūrus, sēcūra, sēcūrum (29)
freedom	lībertās, lībertātis, f. (5)
fresh	recēns, recentis (26)
friend	amīcus, amīcī, m. (4)

friendship	amīcitia, amīcitiae, f. (10)
from	see ‘away from’, ‘based on’
front	see ‘forehead’
funeral	see ‘death’
G	
to get to know	noscō, noscere, nōvī, nōtus (25)
ghost; shadow	umbra, umbrae, f. (19)
girl	puella, puellae, f. (6)
to give	dō, dare, dedī, datus (2)
gift, service	mūnus, mūneris, n. (13)
glory	glōria, glōriae, f. (8)
goal	see ‘end’
god	deus, deī, m. (4)
goddess	dea, deae, f. (4)
gold; golden	aurum, aurī, n.; aureus, aurea, aureum (23)
good	bonus, a, um (1)
grain	frūmentum, frūmentī, n. (27)
great	magnus, magna, magnum (7)
greatly	magnopere (27)
greater	māior, māius (27)
greatest	maximus, maxima, maximum (14)
to grow	see ‘to be born’
H	
hand	manus, manūs, f. (4)
to hand down, hand over	trādō, trādere, trādidī, trāditus (22)
to happen	see ‘to become’
happy	fēlīx, fēlīcis (27); laetus, laeta, laetum (31);
hard, harsh	dūrus, dūra, dūrum (14)
to hate	ōdī, ōdisse, ōsus sum (15)
to have, hold	habeō, habēre, habuī, habitus (3); teneō, tenēre, tenuī, tentus (9)
head; person	caput, capitis, n. (13)
to hear, listen to	audiō, audīre, audīvī, audītus (14)
heart	cor, cordis, n. (21); see ‘chest’
heaven, sky	caelum, caelī, n. (9)
heavy, serious	gravis, grave (26)
help	see ‘aid’

to help	iūvō, iūvāre, iūvī, iūtus (16)
her, his, its	eius (6)
here	hīc (25)
herself, himself, itself, themselves	sē (19); see 'the actual'
her own, his own, its own, their own	sua, suus, suum (15)
here	hīc (12)
himself	see 'herself', see 'the actual'
his	see 'her'
his own	see 'her own'
to hold	see 'to have' (3)
home	domus, domūs or domī, f. (12)
honor	honor, honōris, m. (11)
hope	spēs, speī, f. (4)
to hope	spērō, spērāre, spērāvī, spērātus (2)
horn	cornū, cornūs, n. (13)
hostility	inimīcitia, inimīcitiae, f. (10)
horseman	see 'knight'
hour; season	hōra, hōrae, f. (28)
how	ut (26)
how (with an adjective)	quam (18)
how much	see 'as much as'
however	cēterum (21); autem (23)
huge	ingēns, ingentis (20)
human being, person	homō, hominis, m. (7)
to hurry along; to seize	rapiō, rapere, rapuī, raptus (23)
I	
if	sī (2)
if it is possible	sī fierī potest (3)
image	imāgō, imāginis, f. (19)
immodest	impudīcus, impudīca, impudīcum (21)
in, on, in the case of	in (6)
in front of	see 'because of'
in the case of	see 'in'
in vain	frūstrā (24)
inconvenient	incommodus, incommoda, incommodum (10)
indeed	quidem (23)
to inform	see 'to announce'
to inhabit	see 'to cultivate'
instead of; on behalf of	prō + abl. (10)
into	see 'against'

iron (adjective) ferreus, ferrea, ferreum 9230
iron; sword ferrum, ferrī, n. (15)
it is embarrassing pudet, pudēre (29)
it is pleasing lībet, lībere, lībuit or lībitum + dat. (28)
its see 'her'
its own see 'her own'
itself 'see herself', see 'the actual'

J
journey iter, itineris, n. (15)
journey; road via, viae, f. (4)
judgment iūdicium, iūdiciī, n. (13)
just (adverb); only tantum (21)
justice iūs, iūris, n. (13)

K
kind (noun) genus, generis, n. (29)
king rēx, rēgis, m. (5)
kingdom rēgnum, rēgnī, n. (16)
knight, horseman eques, equitis, m. (8)
to know see 'to get to know'
to know; know how to (with infinitive) sciō, scīre, scīvī, scītus (14)
known see 'familiar'

L
land terra, terrae, f. (8); see 'field'
language; tongue lingua, linguae, f. (10)
late tardus, tarda, tardum (14)
to laugh, laugh at; to smile rideō, ridēre, rīsī, rīsus (23)
law lēx, lēgis, f. (5)
to lay down, put pōnō, pōnere, posuī, positus (12)
to lead see 'to consider'
leader dux, ducis, m. (7); see 'chief'
to learn discō, discere, didicī (24)
least minimē (27)
to leave behind relinquō, relinquere, relīquī, relictus (12)
leisure otium, otiī, n. (20)
less than minus quam (9)
lesser minor, minus (27)
to let go; to send mittō, mittere, mīsī, missus

letter; literature, letter (pl.)	littera, litterae, f. (9)
to lie down	iaceō, iacēre, iacuī, iacitus (3)
to lie; tell a lie	mentior, mentīrī, mentītus sum (25)
light	lūx, lūcis, f. (6)
life	vīta, vītae, f. (4)
like, what kind of	qualis, quale (17)
to linger	see ‘to delay’
limb	membrum, membrī, n. (9)
limit; measure; way	modus, modī, m. (8)
to listen to	see ‘to hear’
to live	vīvō, vīvere, vīxī, vīctus (12)
literature	see ‘letter’ (9)
to lose	āmittō, āmittere, āmīsī, āmissus (21)
to lose; ruin	perdō, perdere, perdidī, perditus (18)
love	amor, amōris, m. (6)
lover	amātor, amātōris, m. (29)
to love	amō, amāre, amāvī, amātus (2)
lust	see ‘desire’

M

to be made	see ‘to become’
madness	furor, furōris, m. (5)
to make	see ‘to do’
to make a mistake; to wander	errō, errāre, errāvī, errātus (19)
man	vir, virī, m. (4)
many; much	multus, multa, multum (14)
mask	see ‘character’
master; teacher	magister, magistrī, m. (28)
master; owner	dominus, dominī, m. (22)
meanwhile	interim (29)
measure	see ‘limit’
method, reason	ratiō, ratiōnis, f. (7)
middle, the middle of	medius, media, medium (19)
mind (sg.), passions (pl.)	animus, animī, m. (4)
mind, will	mēns, mentis, f. (7)
miserable	miser, misera, miserum (14)
misfortune	see ‘accident’
to miss	see ‘to desire’
mistake	error, errōris, m. (19)
to mix	see ‘to confuse’

modest	pudīcus, pudīca, pudīcum (21)
more	plūs, plūris (27)
more greatly	māius (27)
more than	magis quam (10); plus quam (9)
in the morning	mānē (28)
most	plurimus, plurima, plurimum (27)
mother	māter, mātris, f. (7)
mouth	see ‘face’
to move	moveō, movēre, mōvī, mōtus (3)
much	see ‘many’
multicolored; various	varius, varia, varium (23)
mutual	mūtuus, mūtua, mūtuum (17)
my	meus, mea, meum (7)

N

name; my name is	nōmen, nōminis, n. (13); nōmen mihi est (1)
to name	see ‘to call’
nation	see ‘family line’
nature	nātūra, nātūrae, f. (7)
near, nearly	prope (26)
necessity	necessitās, necessitātis, f. (11)
to need	dēbeō, debēre, dēbuī, debitus (3)
neither	neuter, neutra, neutrum (22)
neither… nor	nec… nec; neque… neque (3)
nevertheless, yet	tamen (26)
new, recent	novus, nova, novum (26)
nice, pleasant	iucundus, iucunda, iucundum (29)
night	nox, noctis, f. (6)
ninth	nōnus, nōna, nōnum (28)
no (adjective); not any	nūllus, nūlla, nūllum (15)
no one	nēmō, nēminis, f. or m. (25)
not	nōn (1)
not; not enough	parum (17)
not any	see ‘no’
to not be able	nequeō, nequēre, nequīvī (25)
not enough	see ‘not’
not only… but also	nōn modo/ sōlum/ tantum… sed etiam/ quoque (26)
to not want	nōlō, nōlle, nōluī (25)

nothing	nīl; nihil (3)
nor	nec; neque (3)
to not know (how)	nesciō, nescīre, nescīvī, nescītus (14)
now	nunc (6); see 'already'
number	numerus, numerī, m. (8)

O

of herself, himself, itself, themselves	suī (19)
of himself	see 'of herself'
of itself	see 'itself'
of me	meī (4)
of themselves	see 'of herself'
of you	tuī (4)
often	saepe (22)
oil	oleum, oleī, n. (28)
on	see 'in'
on behalf of	see 'instead of' (10)
on the left	sinistrā (11)
on the right	dextrā (11)
one	ūnus, a, um (1); *genitive and dative sg.* ūnīus, ūnī (11)
one hundred	centum (23)
one… other	see 'alius'
only	see 'just'
opinion, thought	sententia, sententiae, f. (29)
or	aut (11)
to order	iubeō, iubēre, iussī, iussus (3)
order, rank	ordō, ordinis, m. (9)
other	see 'alius'
other (of two)	see 'another'
over	see 'above'
overhead	super (23)
owner	see 'master'
our	noster, nostra, nostrum (14)
out of	see 'based on'

P

pain	dolor, dolōris, m. (6)
to paint	pingō, pingere, pinxī, pictus (23)
part	pars, partis, f. (7)

passions	see ‘mind’ (4)
to pay attention	animadvertō, animadvertere, animadvertī, animadversus (12)
peace	pāx, pācis, f. (8)
people	populus, populī, m. (4)
perhaps	fortasse (29)
person	see ‘human being’; see ‘head’
to pick up, take	capiō, capere, cēpī, captus (15)
place	locus, locī, m. (8)
plain; sea	aequor, aequoris, n. (20)
plan	see ‘ability to plan’
to plan, think	cōgitō, cōgitāre, cōgitāvī, cõgitātus (2)
play	fābula, fābulae, f. (29)
to play	lūdō, lūdere, lūsī, lūsus (26)
pleasant	see ‘nice’
pleasure	voluptās, voluptātis, f. (24)
poem, song	carmen, carminis, n. (25)
poet	poēta, poētae, m. (29)
to pour, spill	fundō, fundere, fūdī, fūsus (28)
to pour on	infundō, infundere, īnfūsī, īnfūsus (28)
power	potestās, potestātis, f. (22)
praise	laus, laudis, f. (9)
to praise	laudō, laudāre, laudāvī, laudātus (25)
to pray	precor, precārī, precātus sum (17)
precious	cārus, cāra, cārum (11)
to prefer	mālō, mālle, māluī (25)
to prepare	see ‘to acquire’(2)
to preserve, save	servō, servāre, servāvī, servātus (2)
to press, stand upon	premō, premere, pressī, pressus (15)
property	see ‘fact’ (4)
to prove	probō, probāre, probāvī, probātus (19)
punishment; supplication	supplicium, suppliciī, n. (21)
to push down	opprimō, opprimere, oppressī, oppressus (21)
to put	see ‘to lay down’

Q

R

to read	see ‘to collect’

to read through	perlegō, perlegere, perlēgī, perlectus (28)
real	see ‘true’
reason	see ‘method’
to receive	accipiō, accipere, accēpī, acceptus (15)
recent	see ‘new’
to refer; to repeat; to report	referō, referre, rettulī, relātus (12)
to release	see ‘dissolve’
to remain; to wait for	maneō, manēre, mansī, mānsus (3)
to remember (how)	meminī, meminisse (11)
to render; to return, i.e. give back	reddō, reddere, reddidī, redditus (25)
to repeat	see ‘to refer’
to report	see ‘to carry’; see ‘to refer’
to retain	retineō, retinēre, retinuī, retentus (9)
to return, i.e. go back	redeō, redīre, rediī, reditus (10)
republic	rēs pūblica, reī pūblicae, f. (4)
reputation	see ‘fame’
ridge; yoke	iugum, iugī, n. (27)
to rise	see ‘to arise’
river	flūmen, flūminis, n.
road	see ‘journey’
rock	saxum, saxī, n. (24)
Roman	Rōmānus, Rōmāna, Rōmānum (9)
Rome	Rōma, Rōmae, f. (12)
to ruin	see ‘to lose’
to run out	see ‘to fail’

S

safe	tūtus, tūta, tūtum (14)
salt; wit	sal, salis, m. (29)
the same	īdem, eadem, idem (19)
savage	saevus, saeva, saevum (14)
to save	parcō, parcere, pepercī, parsus (16); see ‘to preserve’
to say	see ‘to call’
I say; you say; he/she/it says	inquam; inquis; inquit (21)
sea	mare, maris, n. (13); see ‘plain’
to search for	see ‘to ask’
season	see ‘hour’
seat	see ‘abode’

second	see ‘favorable’
to see	videō, vidēre, vīdī, vīsus (3)
to seek	see ‘to aim for’
to seize	see ‘to hurry along’
Senate	Senātus, Senātūs, m. (4)
to send	see ‘to let go’
sense	sēnsus, sēnsūs, m. (12)
to sense	see ‘to feel’
serious	see ‘heavy’
to serve; to be a slave	serviō, servīre, servīvī, servītus (27)
service	see ‘gift’
to set out	prōficiscor, prōficiscī, prōfectus sum (28)
seventh	septimus, septima, septimum (28)
shadow	see ‘ghost’
shame	pudor, pudōris, m. (21)
shameful; ugly	turpis, turpe (20)
shore	lītus, lītoris, n. (20)
sign	see ‘flag’
to be silent	taceō, tacēre, tacuī, tacitus (21)
to be strong	valeō, valēre, valuī (3)
to be willing; to want	volō, velle, voluī (25)
to be silent	taceō, tacēre, tacuī, tacitus (21)
silver (noun); silver (adjective)	argentum, argentī, n.; argenteus, argentea, argenteum (23)
to sin	peccō, peccāre, peccāvī, peccātus (21)
sister	soror, sorōris, f. (26)
since; when	quandō (16)
sixth	sextus, sexta, sextum (28)
skill	see ‘art’
sky	see ‘heaven’
slave	servus, servī, m. (22)
to be a slave	see ‘to serve’
sleep	somnus, somnī, m. (20)
to sleep	dormiō, dormīre, dormīvī, dormītus (25)
small	parvus, parva, parvum (27)
to smile	see ‘to laugh’
so (before adjective)	tam (24)
so (as a consequence); therefore	igitur (13); ergō (24)
so; thus	sīc (2), ita (28)
so… as	tam… quam (24)

so far; still	adhūc (11)
so great; such a great	tantus, tanta, tantum (34)
so many	tot (11)
so that	see ‘as’ (13)
soft	mollis, molle (17)
soldier	mīles, mīlitis, m. (8)
some	see ‘any’
some others	see ‘alius’
someone	see ‘any’
something	aliquid (3); see ‘any’
song	see ‘poem’
soon	mox (16)
soul	anima, animae, f. (7)
space; span	spatium, spatiī, n. (26)
span	see ‘space’
to spare	see ‘to save’
to speak	see ‘to confess’; loquor, loquī, locūtus est (24)
to spill	see ‘to pour’
to stand	stō, stare, stetī, status (23)
to stand upon	see ‘to press’
star	sīdus, sīderis, n. (13)
still	see ‘so far’, see ‘all the way’
to store	see ‘to found’
strength	vīrēs, vīrium, vīribus (16)
to strike dead	occīdō, occīdere, occīdī, occīsus (24)
to be strong	valeō, valēre, valuī, valitūrus (3)
struggle	see ‘effort’
to study	see ‘to be eager’
such a great	see ‘so great’
that sucks	vae (3)
to suffer	see ‘to allow’
supplication	see ‘punishment’
supporting	see ‘favorable’
to suspend; to weigh	pendō, pendere, pependī, pēnsus (25)
sweet	dulcis, dulce (17)
sword	see ‘iron’

T

to take	see ‘to pick up’

to take up	see ‘to assume’
takes place, becomes	fit *verb, present 3rd sg.* (5)
talent	ingenium, ingeniī, n. (9)
tall	see ‘deep’
to teach	doceō, docēre, docuī, ductus (3)
teacher	see ‘master’
tear	lacrima, lacrimae, f. (17)
to tell a lie	see ‘to lie’
tenth	decimus, decima, decimum (28)
territory	see ‘end’
that; those	ille, illa, illud (19); iste, ista, istud (28)
their own	see ‘her own’
themselves	see ‘herself’
then	deinde, dein (6); tunc (24)
there	illīc (25)
therefore	see ‘so’
therefore	quārē (24)
these; this	hic, haec, hoc (16)
to think	see ‘to plan’, see ‘to calculate’; see ‘to decide’
thing	see ‘fact’
third	tertius, tertia, tertium (28)
thirty	trīgintā (22)
this	see ‘these’
those	see ‘that’
thought	see ‘opinion’
a thousand; thousands (pl.)	mille; mīlia (pl.)
threshold	līmen, līminis, n. (23)
through	per + acc. (5)
to throw	iaciō, iacere, iēcī, iactus (15)
to throw down	dēiciō, dēicere, dēiēcī, dēiectus (15)
thus	see ‘so’
time	tempus, temporis, n. (13)
to	ad + acc. (5)
to whom	‘see for whom’
today	hodiē (28)
tongue	see language
too	quoque (1)
towards	see ‘to’
town	see ‘city’

trace	see ‘footprint’
true	vērus, a, um (19)
trust, trustworthiness	fidēs, fideī, f. (4)
to turn	vertō, vertere, vertī, versus (12)
twenty	vīgintī (22)
twins	geminī, geminōrum, m. (1)
two	duō, duae, duō (1) `
type	see ‘kind’

U

ugly	see ‘shameful’
under	sub + abl. ; sub + acc. (17)
to understand	intellegō, intellegere, intellēxī, intellectus (24)
unless	nisi (2)
unmoved	immōtus, immōta, immōtum (16)
untouched; whole	integer, integra, integrum (27)
to use	ūtor, ūtī, ūsus est + abl. (24)

V

to vanish	see ‘to be destroyed’
various	see ‘multicolored’
the very	see ‘the actual’
vice	see ‘flaw’
virgin	virgō, virginis, f. (17)
virtue	virtūs, virtūtis, f. (8)
voice; word	vōx, vōcis, f. (5)

W

to wait for	see ‘to remain’
to wander	see ‘to make a mistake’
to want	see ‘to be willing’
war	bellum, bellī, n. (9)
to watch	spectō, spectāre, spectāvī, spectātus (19)
water	aqua, aquae, f. (13)
wave	unda, undae, f. (15); fluctus, fluctūs, m. (20)
the way in which	see ‘just as’
weapons	see ‘arms’
to wear	see ‘to carry out’

to weep, weep for	fleō, flēre, flēvī, flētus (23)
to weigh	see ‘to suspend’
weight	pondus, ponderis, n. (20)
well	bene (2)
to be willing; to want	volō, velle, voluī (25)
wit	see ‘salt’
what	quid (3)
what kind of	see ‘like’
when	cum (2); ubi (10); see ‘as’; see ‘since’
where	ubi (10)
which (of two)	uter, utra, utrum (22)
which; who; whom; whose	quae, quī, quod (18)
whim	see ‘desire’
who	quis (6); see ‘which’
whole	see ‘untouched’
the whole	tōtus, tōta, tōtum (15)
whom	quem (6); see ‘which’
whoever	quisquis (1)
whose	cuius (6); see ‘which’
why	cūr (17); quārē (24)
will	see ‘mind’
wise man	sapiēns, sapientis, m. (18)
with	cum (6)
without	sine (6)
witness	testis, testis, f. or m. (21)
woman	fēmina, fēminae, f. (4); mulier, mulieris, f. (11)
to wonder at	see ‘to admire’
wood	see ‘forest’
word	verbum, verbī, n. (9)
work	opus, operis, n. (22)
worse	pēior, pēius (27)
worst	pessimus, pessima, pessimum; pessimē (27)
to worship	see ‘cultivate’
worthy	dīgnus, dīgna, dīgnum (26)
wound	vulnus, vulneris, n. (21)
to write	scrībō, scrībere, scrīpsī, scrīptus (22)
writer	scrīptor, scrīptōris, m. (29)

X

Y

year	annus, annī, m. (8)
yet	see ‘nevertheless’
yield	cēdō, cēdere, cessī, cessus (12)
yoke	see ‘ridge’
young	iuvenis, iuvene (17)
young man	adūlescēns, adūlescentis, m. (1)
your	tuus, tua, tuum (7)
your (plural)	vester, vestra, vestrum (14)

Z

LATIN TEXTS QUOTED IN *EXPLŌRĀTIŌNĒS*

A few texts have been abbreviated or rendered with standard orthography.

Vāde Mēcum		*Carmina Burana* 62 (*Dum Diane vitrea*)
Explōrātiō I	Plautus	*Menaechmi* 1065–1082
Explōrātiō II	Cato	*De Agricultura* 1
Explōrātiō III	Terence	*Andria* 301–320
Explōrātiō IV	Cornelia	Cornelius Nepos frr. 1, 2
Explōrātiō V	Cicero	*In Catalinam* I, 1
Explōrātiō VI	Catullus	*Carmina* 5, 8
Explōrātiō VII	Lucretius	*De Natura Deorum* 3.1–17
Explōrātiō VIII	Caesar	*Bellum Gallicum* 7.88.1–6
Explōrātiō IX	Laberius	Publilius Syrus, *Sententiae* 199, 307, 344, 713; Macrobius, *Saturnalia* 2.7.3
Explōrātiō X	Sallust	*Bellum Catilinae* 9.2–10.5
Explōrātiō XI	Sulpicius	Cicero, *Ad Familiares* 4.5
Explōrātiō XII	Sulpicia	Sulpicia 3.14
Explōrātiō XIII	Vitruvius	*De Architectura* 2.pr.1–4
Explōrātiō XIV	Gallus	*Papyrus QasrIbrîm* in.78-3-11, Vergil, *Bucolics* 10.42–49
Explōrātiō XV	Propertius	*Elegi* 1.1
Explōrātiō XVI	Vergil	*Aeneid* 1.257–296
Explōrātiō XVII	Horace	*Carmina* 4.1
Explōrātiō XVIII	Young Seneca	Publilius Syrus, *Sententiae* 61, 67, 248, 403, 500, 556, 569, 586
Explōrātiō XIX	Ovid	*Metamorphoses* 3.413–436
Explōrātiō XX	Manilius	*Astronomica* 5.146–155, 165–173, 394–398, 701–709
Explōrātiō XXI	Livy	*Ab Urbe Condita* 1.58
Explōrātiō XXII	Augustus	*CIL* VI.702; *Res Gestae* 1–4, 7, 20, 25, 34/35
Explōrātiō XXIII	Petronius	*Satyricon* 28/9
Explōrātiō XXIV	Seneca	Tacitus, *Annales* 14.17; *Epistulae* 7.2–5
Explōrātiō XXV	Juvenal and Martial	*Saturae* 3.41–48, 190–202; *Liber Epigrammaton* 2.55, 9.19, 12.40
Explōrātiō XXVI	Pliny the Younger	*Epistulae* 5.16

Explōrātiō XXVII	Tacitus	*Agricola* 30/1
Explōrātiō XXVIII	Marcus Aurelius	Fronto, *ad Caesarem* 4.5
Explōrātiō XXIX	Apuleius	*Florida* 6
Explōrātiō XXX	Perpetua	*Passio Sanctarum Perpetuae et Felicitatis* 2/3
Explōrātiō XXXI	*Historia Apollonii*	*Historia Apollonii Regis Tyri* 45/6
Explōrātiō XXXII	Symmachus	*Relatio* 3, *De Ara Victoriae* 8–10
Explōrātiō XXXIII	Augustine	*De Magistro* 1; Ambrose, *Hymnus* 2
Explōrātiō XXXIV	Vegetius	*Epitoma Rei Militaris* 1.10/11
Explōrātiō XXXV	Jerome	*Genesis* 18.22–33, 1 *Corinthians* 13
Explōrātiō XXXVI	Boethius	*Carmina Burana* 62, *Consolatio* 1.pr1

IMAGE CREDITS

Frontispiece

Woman with wax tablets and stylus. Tondo from Pompeii, Insula Occidentalis. 1st century CE. National Archaeological Museum of Naples, no. 9084. Photo by Carole Raddato. Wikimedia Commons.

Vade Mecum

1. Musician with tympanon. Detail of a Roman mosaic of a street scene with musicians. From the Villa del Cicerone in Pompeii. The mosaic is signed 'Dioskourides of Samos'. 1st century CE. National Archaeological Museum, Naples. Wikimedia Commons.

Exploratio I

2. Manuscript of Plautus' *Amphitryo*. Florence, Biblioteca Medicea Laurenziana, Plut. 36.41, fol. 1r. 1400's AD. Wikimedia Commons.

3. Reconstruction of a Roman Villa Rustica. BCL Archaeological Support. http://bcl-support.nl/onze-specialismen/illustraties/id=2/#prettyPhoto

Exploratio II

4. Copper plate attached to collar of a slave. Rome. 4th century CE. British Museum. Photo by the British Museum.

5. The Patrician Torlonia, once identifed as Cato the Elder. Scan from 19th century book, creator unidentified. Wikimedia Commons.

6. Terence, *Andria*. Act 1, scene 1. Codex Vaticanus Latinus 3868, fol. 4v. 825 CE. From public domain book. Wikimedia Commons.

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7. Theatrical Masks of Tragedy and Comedy. 2nd century CE. From the Baths of Decius. Capitoline Museums, Hall of the Doves. Photo by Antmoose. Wikimedia Commons.

8. Seven Hills of Rome. Image created by Renata3. Wikimedia Commons.

Exploratio IV

9. *Cornelia, Mother of the Gracchi. Presenting her Children and Saying 'Here are my Riches and Jewels*. Joseph-Benoît Suvée, 1795. Oil on Canvas. Louvre Museum. Photo by Louvre Museum. Wikimedia Commons.

10. *Cicero Denounces Catiline*. Cesare Maccari, 1889. Maccari Hall. Wikimedia Commons.

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11. David Bamber as Cicero in the HBO Miniseries 'Rome'.

12. Roman *As* Coin. 114 BCE. Obverse: Head of Janus. Reverse: Prow, with inscriptions ROMA and C. FONT., i.e. Gaius Fonteius. Photo by Andrew McCabe.

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13. Roman Love Scene. Mosaic from Centocelle. 1st century CE. Kunsthistorisches Museum. AS II 9. Wikimedia Commons.

14. Lucretius, *De Rerum Natura*, Manuscript. Vat. Lat. 1569 fol. 1 recto. 1483. Wikimedia Commons.

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15. Theater of Pompey Complex. Image of a 3D, computer-generated image of the Theater of Pompey by the model-maker, Lasha Tshkondia. Wikimedia Commons.

16. Basilica Julia. Image of a 3D, computer-generated image of the Basilica Aemilia, made by Lasha Tskhonida, 2012. Wikimedia Commons.

17. Reenactment of XXX Ulpia Victrix legion by LEGIO XXX ULPIA TRAIANA VICTRIX ONLUS. Photo by Marten 253. Wikimedia Commons.

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18. *Vercingetorix Throws down his Arms at the Feet of Julius Caesar*. Lionel Royer, 1899. Oil on Canvas. From the Musée Crozatier. Wikimedia Commons.

19. Choregos and Actors. Mosaic from the House of the Tragic Poet (VI.8.3). 1st century CE. Pompeii. Photo by Marie-Lan Nguyen. Wikimedia Commons.

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21. Reconstruction of Ancient Carthage. Carthage National Museum. Photo by Damian Entwhistle. Wikimedia Commons.

Exploratio X

22. *The Death of Julius Caesar.* Vincenzo Camuccini, 1805. Galleria Nazionale d'Arte Moderna e Contemporanea. Photo by Ribberlin. Wikimedia Commons.

23. *The Amphitheatre of Tusculum and Albano Mountains, Rome*. Thomas Whittredge, 1860. Smithsonian American Art Museum. Photo by Ad Meskens. Wikimedia Commons.

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24. Fresco painting from Room M of the Villa of Publius Fannius Synistor. Boscoreale. Circa. 50 BCE. Reconstruction by Metropolitan Museum of Art, NY.

25. Caupona Restaurant, Pompeii, Italy. Photo by Tina https://www.ouredibleitaly.com/2018/04/05/caupona-restaurant-pompeii/.

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31. *The Triumph of Aemilius Paulus*. Carle Vernet, 1789. Oil on Canvas. Public domain image from the Met Museum in New York.

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39. Bread Distribution. House of the Baker, Pompeii. Photo by Marie-Lan Nguyen. Flickr.

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40. Denarius with Temple of Jupiter Optimus Maximus, ca. 78 BCE. Photo by Hermann Junghans. Wikimedia Commons.

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Exploratio XXI

46. Female figure preparing for ceremony with three other women. Fresco painting. Herculaneum. 1st century CE. National Museum of Archaeology, Naples. Photo by ArchaiOptix. Wikimedia Commons.

47. Obelisk of Montecitorio. Rome. Photo by jimmyweee. Wikimedia Commons.

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49. *Res Gestae Divi Augusti*, recreation outside the *Ara Pacis* building. Rome. Photo by Seth Schoen. Wikimedia Commons.

50. Cave Canem mosaic. Pompeii, House of the Tragic Poet. 1st century CE. Photo by Mitch Barrie. Flickr.

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54. Mt. Vesuvius and ruins of Pompeii. Photo by rosemaria. Pixabay.

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68. The Torlonia relief from Ostia. Marble. Late 2nd century CE. Photo by Mary Harrsch. Flickr.

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69. Manuscript of the *Historia Apollonii*. Netherlands, last quarter of the 15th century. British Library, Royal MS 20 C II, f. 210r. From British Library blog: https://blogs.bl.uk/digitisedmanuscripts/2015/09/a-romance-from-wards-catalogue-apollonius-of-tyre.html

70. The *Curia Iulia* in the Roman Forum. Photo by Rabax63. Wikimedia Commons.

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72. Mosaic of St. Ambrose. Church of St. Ambrogio. Photo by Jona Lendering. www.livius.org

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73. *Saint Augustine in his Studio*. Vittore Carpaccio, 1502. Scuola di San Giorgio degli Schiavoni, Venice, Italy. Photo credited to Web Gallery of Art. Wikimedia Commons.

74. Restored section of the walls of Constantinople. Photo by Bigdaddy1204. Wikimedia Commons.

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76. *Saint Jerome in a Cave*. Albrecht Dürer, 1512. Woodcut. Photo by Metropolitan Museum of Art. Wikimedia Commons.

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78. Boethius and Lady Philosophy. Miniature illustration from *Le Livre de Boece de Consolacion*, 1477. British Library 4339, f. 2. Image from British Library. www.picryl.com

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